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THE IMPERIAL PALACES OF PEKING

中國北京皇城寫真全圖

THE IMPERIAL PALACES OF PEKING

TWO HUNDRED AND SEVENTY FOUR PLATES IN COLLOTYPE
AFTER PHOTOGRAPHS BY THE AUTHOR
TWELVE ARCHITECTURAL DRAWINGS AND TWO MAPS
WITH A SHORT HISTORICAL ACCOUNT

BY

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PART I

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PREFACE.

The present work is a fruit of my stay in Peking during 1922, when I had special facilities to study and to photograph the most important parts of the Imperial Palaces in and around the capital. I worked with the official permission of the Ministry of the Interior in the nationalized sections of the Purple Forbidden City, and with the assistance of a special representative of the President of the Republic in the Sea Palaces — now utilised as residences and offices of the President — and I had also the good fortune of visiting, under the personal guidance of the ex-Emperor, many of those inner quarters of the Forbidden City which then still were reserved as residences of the Imperial family, and where very few outsiders, be they native or foreigners, have ever set their foot. I was thus able to collect a large photographic material, partly of buildings which never before have been reproduced, and there can be little doubt, that this material will prove more and more valuable as years pass by and the buildings fall into decay or are destroyed by fire or voluntary desecration. This rapidly progressing destruction which, in many instances, hardly could be stopped even by more resourceful and efficient authorities than we find in present-day China, is one of the main reasons why I decided to publish the present work in spite of many shortcomings.

The historical text which accompanies the plates is largely based on Chinese chronicles which were translated for me by Miss A. G. Bowden-Smith and some of her assistants at the Pei Hua school in Peking, but also on the Report published by the School of Engineering at the Tokyo Imperial University in 1903, and on my own observations. It has no other pretensions than to offer the most important historical data regarding the various palaces and some points of view for the appreciation of Chinese architecture and Chinese gardens. The enormous

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extension of the material here under discussion made it quite impossible to enter into a detailed description of every building, but the general principles of these constructions will no doubt stand out quite clearly from the short descriptive notes and from the plan drawings which I am able to publish, thanks to the kind cooperation of the Swedish architect Albin J. Stark and of Professor Chuta Itô of Tokyo.

My sincere thanks are due to them and to the Chinese authorities who facilitated my work in Peking. I rest also under great obligation to Professor Paul Pelliot, who has taken the trouble of controlling the Chinese characters and transcriptions in the text as well as on the plates besides offering some valuable historical information. I have furthermore had the advantage of some assistance from Dr. Perceval Yetts and Mr. Jean Buhot in the controlling of the English proofs, while the proofs of the French edition were entirely entrusted to the care and diligence of my admirable translator Mr. Buhot.

O. S.

Paris, November 14th 1925.

INTRODUCTION.

Peking, the last of the many capitals of China, is built on the same site and

ERRATA AND CORRIGENDA

Page 4, line 4, Ch'eng, *read :* Ch'êng.

Page 23, note, all the quotation marks, except those at the beginning and the end of the note, are in excess.

Page 27, line 10, Kuan, *read :* Kuang.

Page 31, line 2, buidings, *read :* buildings.

Page 46, line 20, to made, *read :* to be made.

Page 47, line 5, fare, *read :* far.

Page 48, line 21, colums, *read :* columns.

Page 50, the second note should be marked : (2).

Page 55, lines 4 and 5, Yu, *read* Yü.

Page 58, lines 12, 14, 17, Ch'eng, *read :* Ch'êng.

In some copies, which were distributed before the author had an opportunity of controlling the text, the preface contains a mistake on the first page, line 12, there can be tittle, *read :* there can be little doubt.

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INTRODUCTION.

Peking, the last of the many capitals of China, is built on the same site and according to the same plan as Khanbalic, the great city of the Mongol emperors, founded by Kubilai-khan in 1267. The plan of the present city seems to be practically the same as that of the Mongol capital, the only important difference being that it is about two kilometres shorter at the Northern end, and about half a kilometre further extended towards the South. The form of the plan is an oblong square divided into series of rectangular lots or « fang », somewhat varying in size and proportion but always orientated according to the four main cardinal points. All the principal streets run straight North-South or East-West, some of them communicating directly between the city gates, of which there are three on the South and two on the North, East, and West wall. The very striking remarks that Marco Polo makes about the city plan of Khanbalic still hold true, with some modifications, in reference to the plan of the present capital :

« The streets are so wide and straight that you can see right along them from end to end, and from one gate to the other. And up and down the city there are beautiful palaces, and many great and fine hostelries and fine houses in great numbers. All the plots of ground on which the houses are built are four square, and laid out in straight lines... Each square plot is encompassed by handsome streets for traffic; and thus the whole city is arranged in squares just like a chessboard, and disposed in a manner so perfect and masterly, that it is impossible to give a description that would do it justice[1]. »

[1] Cf. *The Book of Ser Marco Polo*, ed. Col. Yule, London, 1871, p. 332.

I have pointed out elsewhere that the regularity of the city plan, its division into square lots or «fang», by streets running straight in the four main directions, was a feature inherited from the earlier Imperial cities of China, such as Ch'ang-an, the great capital of the Sui and T'ang emperors, where this plan division had been developed to perfection. To judge from the old chronicles of Ch'ang-an, the plan of the city was truly like a chessboard divided by the main streets into «fang» or squares, each one of these comprising four smaller squares, separated by narrower streets. A palace or a large office compound sometimes occupied a whole «fang», but ordinary residential compounds only a fourth part of it[1].

Marco Polo's characterization of the city plan as a regular chessboard contains, no doubt, a certain amount of exaggeration — as there always must have been some irregularities in the plan of such a large city — but it accentuates some very important features which still predominate in the plan of the present city of Peking, in spite of all the destruction and capricious rebuilding to which it has been subject. Most of the ancient palaces and «great and fine hostelries» are gone long ago, or have been replaced by very ordinary buildings in western style, and many of the fine old streets have changed into winding paths, but the main features of the original construction may still be observed in the Tartar City of Peking, where the principal streets run straight North-South and East-West, and a good many of the older compounds, particularly in the northern section, reveal the regular «fang» division.

The middle section in the southern part of the Mongol capital was occupied by the so-called Imperial City, a large wall-enclosed quarter, measuring between 9 and 10 kilometres in circumference. It extended from the southern city wall in the form of a rectangle towards the North (the south-western corner was cut off) and contained all of the principal government offices and the finest residential compounds, besides some of the detached palaces of the Imperial Family which were situated along the lakes in the western section. From all that we know about this «city», it seems that it occupied practically

[1] Cf. *The Walls and Gates of Peking*, p. 27.

the same area as the present Imperial City of Peking, though it should be observed that the present southern city wall runs a little further South than the corresponding city wall of Khanbalic. The Imperial Palace proper, or Kung Ch'eng, was the innermost part of the Imperial City, another oblong, surrounded by high walls and moats. Marco Polo's description of the Palace City is probably not quite correct in detail but, as it gives a good idea about its general arrangement, a few lines may well be worth quoting :

« It is enclosed all around by a great wall forming a square, each side of which is a mile in length; that is to say the whole compass thereof is four miles. This you may depend upon : it is also very thick, and a good ten paces in height, whitewashed and loopholed all round. At each angle of the wall there is a very fine and rich palace, in which the war-harness of the Emperor is kept, such as bows and quivers, saddles and bridles and bowstrings, and everything needful for an army. » The place was probably not quite square but a rectangle, surrounded by high walls with fine palatial towers at the four corners and over the gates; nor was it 4 (Italian) miles in circumference (about 5 1/2 kilometres) but somewhere between 3 and 4 kilometres, as stated in the chronicles of the Yüan and Ming period. It had exactly the same situation and the same extension as the present Imperial Palace City of Peking which is built on the old foundations and, in certain parts, according to the same principles as the Palace City of the Yüan emperors. And this is indeed most natural when we remember that the Kung Ch'êng of Khanbalic was constructed after the model of the earlier Imperial Palace Cities in Ch'ang-an and in Pien-liang. It is true that the Kung Ch'êng of the Sui emperors, and the famous Ta Ming Kung, built by the Emperor Kao Tsung of T'ang, were situated at the northern instead of at the southern border of the capital, but they were also rectangular enclosures orientated straight North-South with all the main buildings and courts in a long row forming the central axis of the whole composition. The great ceremonial halls were placed in the front part, which was known as the Outer or Central Court, and behind this was the Inner Court with the minor official buildings, while the farthest parts of the

palace cities were disposed as residential quarters for the Imperial family, spreading out over a very wide area with all sorts of halls and pavilions for pleasure, study and meditation. This general arrangement was typical of all the Imperial Palaces in China; it was developed in its finest form in the Ta Ming Kung of the T'ang and, no doubt, also in the Pien Ching Kung of the Sung emperors in Pien-liang. It was taken up again in the new Palace City of the Mongols in Khanbalic and it may still be observed in the Purple Forbidden City of Peking.

THE FORBIDDEN CITY.

The Imperial Palace or Purple Forbidden City of Peking is an almost square enclosure measuring a little over 1 kilometre from North to South and 786 metres from East to West. It is surrounded by a broad moat and a wall which is over 7 metres high. This outer wall as well as the walls of the buildings and the alleys are red or pinkish, but this is not the reason for the name Tzŭ Chin Ch'êng 紫禁城 the «Violet» or «Purple» Forbidden City; the name is derived from a literary allusion to the Polar star, as has been explained by M. Vissière[1]. The Imperial Palace is considered the centre around which the whole terrestrial world gravitates, just as the Polar star is the centre of the celestial world. The name of an ancient Polar star is, in Chinese, Tzŭ Wei Hsing 紫微星, and it is said of various of the old palaces built by emperors of the Ch'in and the Han dynasties, that they were arranged in accordance with the Polar star and the adjoining constellations.

The outer walls are pierced by four large gates, each with three openings and a broad crowning pavilion on the terrace of the wall. The two principal gates are in the centre of the South and the North wall, marking the two ends of the main axis of the entire construction, while the gates of the East and West walls are placed near the southern corners so as to make the access to the official and ceremonial quarters of the palace (all situated in the southern section) easier. The four corners of the outer enclosure are marked by decorative towers or pavilions, their curving roofs being mirrored in the tranquil waters of the moat.

The orientation of the Purple Forbidden City, as of practically all important buildings in China, is straight North-South; the principal façades and openings of all palaces being towards the South. Along this direction the plan is divided into three sections, the middle one being the most important, as it contains all of the great ceremonial buildings and localities for State affairs. It is enclosed by fairly high

[1] Cf. Guide Madrolle, Peking. *Note about Tzŭ Chin Ch'êng.*

walls with open galleries on the inside, and also subdivided into sections; such as the Outer Court (Wai Ch'ao) in the South, and the Inner Court (Nei Ch'ao) in the North, which again are cut by transversal walls into minor courts. The central axis is continued southward, outside the Palace City, by a long wall-enclosed court or corridor to T'ien An Mên 天安門, the Gate of Heaven's Peace, which forms the entrance to the so-called Imperial City, i. e. the official quarters surrounding the Palace proper. Formerly there was a still further extension of the central axis towards the South, connecting T'ien An Mên with Ch'ien Mên, the great central gate of the southern city wall, the main opening of which could be used only by the Emperor. But this has been radically changed in later years when the space in front of Ch'ien Mên 前門 was cleared and the great gate modified in the way I have described in my book «The Walls and Gates of Peking».

The large quarters to the East and to the West of the central section of the Palace City are divided into a much greater number of minor courts or compounds arranged in rows and separated by alleys leading straight South-North. The size of these compounds varies a great deal, depending on their purpose and importance; the largest ones among them are planted with fine trees and gardens, others are arranged in open courts with temples and memorial halls, or the buildings may be Imperial offices, archives, storehouses, theatres or simply residences for the Emperor, the Empress, members of the Imperial Family, or the innumerable courtiers, officers, and servants of various descriptions who were attached to the Imperial household. It is next to impossible to indicate the exact use of all of these buildings, particularly as they are situated in a part of the Palace City which has always been inaccessible to outsiders and never completely mapped out in every detail; but a few of them will be mentioned in the following. During my visit to the inner quarters of the Palace City I had occasion to examine many of those in the north-western quarter, where the Emperor used to live and where there are a number of temples and gardens, but I can offer very little information about the buildings in the north-eastern quarter which used to be occupied by the ladies of the Imperial household.

The main buildings in the Outer Court are now all open to the public but visitors are, as a rule, not allowed to enter through the main southern gates; the public

entrances are through Hsi Hua Mên 西華門 and Tung Hua Mên 東華門, the Western and the Eastern Flowery Gates. The five openings of T'ien An Mên remain closed, as in Imperial days. It is however preferable to approach the Palace City from this side, because its whole plan develops most logically when seen from the South. Outside the gate stand two marble columns decorated with winding dragons and clouds in relief, and bearing two cloud-like wings at the top. They are known as Hua P'iao 華標, Flowery Signposts, and are said to be placed there in order to guide the Emperor upon the path he should tread, or as symbols of the glory which should shine from his virtue [1].

The long space between T'ien An Mên and Wu Mên 午門, which has sometimes been used for parades or similar military displays, is divided into two halves by another large gate known as Tuan Mên 端門; the court between this and the great palace gate Wu Mên may be entered by two side gates, Kuan Yu Mên and Kuan Tso Mên, which are open to those who have some special business in the government offices which occupy several rooms in the wings of Wu Mên. To the East and West of this fore court are the large temples dedicated to the Imperial Ancestors (T'ai Miao 太廟) and to the Tutelary Gods (Shê Chi Miao 社稷廟), which are practically inaccessible to ordinary people. Wu Mên 午門, The Gate of Zenith or the Midday Sun, is the largest of all the palace gates. It consists of one great middle hall and four tower-like pavilions, placed on the terraces of the wall, and is also known as the Wu Fêng Lou 五鳳樓, the Five Phoenix Towers, which seems to indicate that Fêng birds (a kind of crested pheasant, usually and erroneously called phoenix) were placed on these towers as on some of the towers flanking the entrances to the palaces of the Han and T'ang emperors in Ch'ang-an. The plan of Wu Mên is an open rectangle, the wings projecting towards the South and forming at both ends a kind of bastion upon which the pavilions are placed. Lower galleries connect these pavilions between themselves, and also with the large hall in the middle. This is built in two stories with nine spans, the whole façade towards

[1] According to Mrs. Ayscough, *Notes on the Symbolism of the Purple Forbidden City,* in *The Journal of N.C.B. of the R.A.S.,* vol. LII, 1921, the Hua P'iao are traditionally explained as survivals of the Fei Pang Mu, Boards of Criticism and Detraction, instituted by Yao and his successors outside the Palace gates, in order that all who wished to do so might write upon them their opinion as to the acts of their ruler, and their suggestions as to the improvement of the government.

the North measuring 126 metres; the full length of the side façades being about 92 metres. Three large vaulted openings penetrate the battered wall which is about 34 metres wide at the ground. The structure makes a magnificent impression of grandeur and solidity; it is the most fortress-like and the most monumental of all the buildings within the Palace City.

The interior of the large central pavilion is an open hall divided into a nave and two aisles, the former with coffered ceiling, the latter with open roof construction. The walls are made of brick coated with plaster, the large pillars are covered with thick lacquer and painted bright vermilion. The roof is laid out with glazed yellow tiles and decorated at the two ends of the main ridge with so called Ch'ih Wen 鴟吻 (Owl-like Ornaments) and, along the corner ridges, with the Kuei Lung Tzŭ 鬼龍子 (Devil- and Dragon-like Beings). The lower roof which extends to the supporting posts of the upper one is constructed according to the same principles and with the same curve as the upper, though of course without any gables. It also has on the four corner ridges rows of Kuei Lung Tzŭ.

In the corridors, which extend from the central hall to the two side pavilions, are placed a great bell and a drum. When the Emperor passed through the gate the bell was struck, and if he went to offer sacrifices at the Ancestral Temple, the drum was beaten. On certain solemn occasions when courtiers assembled in the palace, both the drum and the bell were used. In front of Wu Mên, just as in front of some of the other great gates and halls, stand a sundial and a peck measure, symbols of the Emperor's faculty to point out the immutable ways, like the sun, and of his justice in measuring «level» for everybody.

It is stated in the Ta Ch'ing Hui Tien Shih Li 大清會典事例 that Wu Mên was «constructed again by Imperial order in the 4th year of Shun Chih (1647)», but in another chapter of the same work it is said that the Wu Mên was reconstructed (repaired?) in the 6th year of Chia Ch'ing (1801)[1]. The latter «reconstruction» was probably of a less fundamental kind than the first one; this monumental gate may thus in its essential parts be taken as a building of the beginning of the

[1] Cf. the Report of Professor Chuta Itô in the *Bulletin of the School of Engineering of the Tokyo Imperial University*, 1903, in which many of the historical notices from Chinese chronicles concerning the buildings of the Purple Forbidden City have been utilized. I am very much obliged to Prof. Itô for his kind permission to reproduce some of the drawings published in the said report.

Manchu dynasty, erected at this time in close correspondence with an earlier structure of the Ming period.

From the terrace of Wu Mên one has a splendid view over the whole Outer Court, which extends over more than 600 metres northward to Ch'ien Ching Mên. Through the front (South) part of this court enclosed by T'ai Ho Mên and its adjoining galleries at the northern end, runs the Golden Water River, Chin Shui Ho 金水河, forming a wide curve from East to West. It is spanned by five marble bridges with sculptured balustrades, symbolical of the Five Virtues, the Five Relationships, or some similar concepts of Chinese philosophy. The straight road, paved with marble slabs, leads across the middle bridge up to the terrace of T'ai Ho Mên 太和門 the Gate of Supreme Harmony, in front of which stand two enormous bronze lions, and also two ornamented marble blocks, the one reproducing (on a large scale) the box in which petitions to the Emperor used to be placed, and the other, the box in which the Imperial seals were preserved. T'ai Ho Mên, like all the great middle gates, was opened only for the Son of Heaven, while his officials, who usually joined him in front of this gate, passed through the side gates, the civil officials using Chao Tê Mên 昭德門, the Gate of Luminous Virtue, on the East, and the military officials Chêng Tu Mên 貞度門, the Gate of Correct Conduct, on the opposite side.

T'ai Ho Mên stands on a marble terrace surrounded by a sculptured balustrade likewise of white marble. Three flights of stairs lead up to the terrace, the middle one being for the most part covered with a kind of sloping floor, decorated with dragons and other symbolic animals in high relief. It is the pathway of the Emperor; his chair was carried over the sculptured floor, while his retinue ascended the 28 steps on either side. The «gate» consists mainly of an open hall with three naves and nine spans on the façade; the rear is closed and provided with big doors. The length of the façade is almost 50 metres, while the whole terrace on which it stands comprises 55 metres. The tall columns carry, as usual, a double roof, curving deeply and projecting far at the eaves. The lofty effect of the building depends largely upon its beautiful substructure, the marble terrace, and on its openness, the big roofs hovering over the open colonnades.

T'ai Ho Mên was called Huang Chi Mên 皇極門 in the Ming dynasty; according to Ta Ch'ing Hui Tien Shih Li it received its present name in the 2nd year of Shun

Chih (1645) and was reconstructed (repaired?) between the 13th and 16th year of Kuang Hsü (1887-1890), i. e. by the Empress Dowager. The reconstruction must have been performed in strict adherence to the earlier building; the description of this in the Shun T'ien Fu Chih 順天府志 answers completely to the present structure, to wit: «T'ai Ho Mên has ten columns and three gateways; it has three staircases both on the front and the rear, and one flight of stairs at each of the short ends. The double roofs rise very high, and it is surrounded by stone balustrades. There are two bronze lions and four antique cauldrons in front of it.»

The principles of construction are the same as in Wu Mên. The interior is divided into two larger naves and two aisles, the one towards the North being divided from the rest of the hall by a wall in which there are three large doors. Towards the South the hall is entirely open, and in this direction, consequently, affords very interesting views through the double rows of columns.

The distance between this gate and T'ai Ho Tien 太和殿, the Hall of Supreme Harmony, is 180 metres, but it seems still longer, because of the absolute bareness of the open court that lies between, and the monotonously uniform, low buildings on both sides. T'ai Ho Tien is the first of the three great halls (San Ta Tien) constructed on the large three-staged marble terrace known as the «Dragon Pavement». The plan of this terrace is like a double cross without a head; the contours form a series of right angles on both sides, and as the successive terraces all are enclosed with beautifully sculptured marble balustrades, the general effect becomes very rich. The ascent to the terrace is by means of a triple staircase similar to the one we have noticed in front of T'ai Ho Mên, but it is broader and is repeated three times over the successive stages of the terrace, which gives it a very imposing aspect. The central flight is again treated like a sloping bridge or pathway over which the Imperial dragons soar through clouds and waves. The steps of the two staircases at the sides are also decorated with reliefs representing various symbolic animals, and between the three flights are placed 18 large bronze cauldrons sometimes considered as descendants of the famous Nine Tripods which during the T'ang and earlier dynasties existed at the Imperial Palaces[1]. On the terrace itself may be seen two large cranes and two tortoises of bronze, animals often used as symbols of

[1] Cf. Dr Perceval Yetts' article on Bronzes in *Chinese Art*, Burlington Magazine monograph, p. 32.

longevity, and further back, at the sides of the hall, four enormous bowls of gilt bronze which are said to have been used as lamps when filled with oil and floating wicks.

T'ai Ho Tien was called in the Ming dynasty Huang Chi Tien 皇極殿 and it was constructed, according to Shun T'ien Fu Chih, in the 7th year of T'ien Ch'i (1627). The present name was adopted in the 2nd year of Shun Chih (1645), and it seems that the great hall was largely rebuilt at the same time. Another reconstruction was ordered in the 8th year of K'ang Hsi (1669), but the work was not completed until the 34th and 37th years of K'ang Hsi (1695-1698), according to the Ta Ch'ing Hui Tien Shih Li. It was repaired in the 30th year of Ch'ien Lung (1765) and again, repainted at least in part, under Yuan Shih K'ai.

T'ai Ho Tien was the place for the great ceremonies on Chinese New Year's day, on the day of the Winter Solstice, and on the Emperor's birthday; it still contains the Imperial throne raised on a high dais, with three flights of steps leading up to it, and various large pieces of decorative furniture, such as vases, incense burners and sacrificial vessels in bronze and cloisonné work, magnificent coromandel screens and richly sculptured side-boards and chairs of black-wood; but the room is rarely used, except on very special occasions, such as the celebration of the armistice in 1918. The plan to convert it into a meeting hall for the Chinese parliament has, fortunately, not as yet been carried out. — The interior which measures 52 × 30 metres is divided lengthwise by three rows of eight columns, the end parts of the buildings being cut off by walls, and the foremost aisle, on the South side, being treated as an open gallery. The plan of the whole building is a hall, 64 metres long and 35 metres wide, with a broad central nave and two successively narrowing aisles on both sides, each with eleven spans, as may be seen on the front gallery which extends over the full length of the building. The middle span of the gallery measures over 8 metres; the other spans 5 1/2 metres; the walls, in which the outer columns are encased, have a thickness of about one metre.

Chung Ho Tien 中和殿, the Middle Harmony Hall, stands about half-way between T'ai Ho Tien and Pao Ho Tien at the place where the great marble terrace or «Dragon Pavement» is cut down to a narrower shape. It is a one-storied quadrangular building, surrounded by a colonnade with five spans on each side and covered by a pyramidal roof. The building itself measures 16 metres on each side;

the terrace on which it stands is 24½ metres square. The four large columns in the interior serve to support the roof and to divide the room into three bays; in the middle bay is a low dais with the Imperial seat and a decorated screen. The ceiling is coffered; the central bay on each side opens as a door and on the South façade the sidebays are treated likewise. The Emperor used to come to this hall before he went to the great ceremonies in T'ai Ho Tien, and it was in this room too that the messages to be read at the memorial services in the Ancestral Temples were prepared. Once every year the Emperor here inspected the agricultural implements and the new seeds of the year.

Chung Ho Tien was known as Chung Chi Tien 中極殿 in the Ming dynasty, and its name was changed at the same time as the names of the other great halls and gates mentioned above. It was reconstructed in the 7th year of T'ien Ch'i (1627) and seems to have escaped further «reconstructions» until the 30th year of Ch'ien Lung (1765) when it was repaired together with T'ai Ho Tien. This restoration was probably not very important, because Chung Ho Tien retains a somewhat earlier character in its various constructive and decorative details than T'ai Ho Tien.

Pao Ho Tien 保和殿, the Protecting Harmony Hall, is the most northern building on the «Dragon Pavement». It is of the same period and style as Chung Ho Tien, i. e. constructed in the 7th year of Tien Ch'i (1627) and repaired in the 30th year of Ch'ien Lung (1765), but it is a much larger building, its outer measurements being 49×23 metres. It is built on exactly the same plan as T'ai Ho Tien, i. e. a five aisled hall with a broad central nave covered by a coffered ceiling. The front aisle on the South side is, as usual, treated as an open gallery; it has nine spans of columns, while the interior shows only seven spans in each row, because the last spans at both ends are cut off by walls, just as in T'ai Ho Tien. The roof is divided into two stages, but it is not quite as towering as the roof on T'ai Ho Tien, and it has half-gables instead of full slopes over the short sides, which is considered to be the less important roof shape. Pao Ho Tien is best known as the room where the Emperor used to meet scholars who had successfully acquired the highest degree in the examination, and thus were ready to receive important appointments in Government offices, but other Imperial audiences — for instance with vassal princes — also took place in this hall. The building is now closed and said to be filled with old

books. It is connected by means of walls with the side-galleries of the Outer Court, and these walls form the boundary of that part of the Palace City which is accessible to the public; their gates remain unalterably closed. The rear of Pao Ho T'ien and the end of the «Dragon Pavement» can be approached only from the North, i. e. the still secluded part of the Palace City.

The terrace ends here in a broad, triple staircase of the same type as the one in front of T'ai Ho Tien. The three flights are enclosed by sculptured balustrades, and the steps are decorated with reliefs of fantastic animals such as the Lung Ma (Dragon Horse), the Fêng Huang (Crested Pheasant), and the Cha Yü (a composite of tiger, horse and dragon), the Chi Lin, and others, while the five-clawed Imperial dragons soar over the sloping pathway in the middle. Descending this staircase one reaches the terraced road or bridge which leads straight to the Ch'ien Ch'ing Mên, the southern gateway of the Inner Court (Nei Ch'ao), but before we penetrate into this most secluded part of the Palace City, it may be well to take notice of some of the secondary halls and gates which are situated at the sides of the central section through which we have been passing.

The walls which border the sides of the Outer Court are mostly provided with galleries on the inside; the four main corners are marked by decorative towers, and half way between T'ai Ho Mên and T'ai Ho Tien, the long level lines of the galleries are broken by high two-storied buildings, the Hung I Ko 弘義閣 on the West and the T'i Jen Ko 體仁閣 on the East side. A few steps to the North of these are the Left and the Right «Wing Gate», Yu I Mên and Tso I Mên — open halls of the ordinary gate type with three spans on the façade — which communicate with the court in front of T'ai Ho T'ien and the side quarters. The most important buildings in this southern section of the side quarters are libraries and temples; on the south-eastern side may be noticed Wên Yüan Ko 文淵閣, a famous library built by Ch'ien Lung, and Wên Hua Tien 文華殿, where the «Feast of Classics» (Ching Yen) took place in the second month of every year. Between these two pavilions is the Chu Ching Tien 主敬殿, which was used for Confucian lectures, and a little further East, Ch'uan Hsin Tien 傳心殿, where sacrifices were offered to great men of learning and former Imperial tutors. The three last named buildings have now become public museums and are filled with collections of bronzes, potteries, porcelains and cloisonné work which were formerly installed in the Imperial Palaces at

Mukden and Jehol. On the West side stood the famous printing office Wu Ying Tien 武英殿, where the Emperor's poetical compositions and all Imperial books were engraved on wood and printed. The original building was destroyed by fire in 1869; the later building which stands in its place is used for the exhibition of paintings from the former Imperial collections. It stands in a wall-enclosed court, accessible through the Wu Ying Mên 武英門. To the West of this is Hsien An Kung 咸安宮, a building which in Ch'ien Lung's time was used for the education of Turkish and Tibetan children who were to enter the Government service. In the south-western corner stands the Nan Hsün Tien 南薰殿, where the portraits of former rulers and statesmen used to be preserved. But quite extensive areas in this western quarter are simply planted with trees, forming solitary groves which are neglected nowadays and seldom trod by human foot.

The front entrance to the Nei Ch'ao or Inner Court is formed by Ch'ien Ch'ing Mên 乾清門, a one-storied hall with five spans on the façade, placed on a smaller marble terrace to which three flights of stairs lead up. The main buildings of the Nei Ch'ao were reconstructed in the 12th year of Shun Chih (1655), and though some of these buildings have been restored later, the gate seems to have suffered very slight modifications. It is probably one of the most genuine old buildings within the Palace City.

The walls which flank this gate are, on the inside, provided with guardhouses, and after one has passed the two corners and continued a few steps northward, one finds two minor gates, Yüeh Hua Mên 月華門 and Jih Ching Mên 日精門. The raised pathway which we have followed on the South side, continues towards the North to Ch'ien Ch'ing Kung 乾清宮, the Palace of Cloudless Heaven, which up to last year was the personal palace of the Emperor, where he used to receive all sorts of officials as well as envoys from tributary countries in audience. Even the Empress and the ladies of her court could appear here when the Emperor so desired. Since the introduction of the Republic and the «nationalisation» of San Ta Tien, Ch'ien Ch'ing Kung has served not only as the audience hall of the Emperor but also as the place for great ceremonies and festivals such as the young Emperor's wedding in December 1922. Ch'ien Ch'ing Kung is a large building with a double hipped roof and nine spans on the façade; the plan measures about $45\frac{1}{2} \times 22\frac{1}{2}$ metres, but the interior is not one continuous hall as, for instance, T'ai Ho Tien; it is divided

by walls into a large middle room and two smaller side rooms on both sides. In the centre stands the richly carved Imperial throne with its screen on a high dais; above and around it are tablets with Imperial writings, and placed in front of it are various pieces of ceremonial furniture. It is the best preserved of all the great palace interiors, still kept up in its original style, and without that air of desolation which broods over those former Imperial halls which have been «nationalised».

The name Ch'ien Ch'ing Kung was already used during the Ming period, but the hall has been renovated more than once. It was entirely burnt down in the 9th year of Chêng Tê (1514); rebuilt two years later, it was again reduced to ashes in the 24th year of Wan Li (1596). Like the other buildings of the Nei Ch'ao it was done over at the beginning of the Ch'ing dynasty, in the 12th year of Shun Chih (1655), and repaired in the 8th year of K'ang Hsi (1669). But in the 2nd year of Chia Ch'ing (1797) it was for the third time destroyed by fire together with Chiao T'ai Tien 交泰殿 and completely rebuilt on the old plan. It may be added that the history of Chiao T'ai Tien is the same as that of Ch'ien Ch'ing Kung; they were both rebuilt after the fire in 1797, and it is very probable that K'un Ning Kung 坤寧宮, the third hall of the Inner Court, towards the North, passed through the same vicissitudes.

As T'ai Ho Tien is followed by Chung Ho Tien, so is Ch'ien Ch'ing Kung followed by a similar square pavilion of somewhat smaller size, known as Chiao T'ai Tien. The name is derived from the phrase «T'ien Ti Chiao T'ai» 天地交泰, Heaven and Earth Vigorous and Productive (according to Williams), and it seems to have some reference to the conjunction of the Emperor and the Empress; yet it is not correct, as has been stated sometimes, that this hall served for the Imperial marriage rites[1]. It was used, as far as we know, for the storing of the seals of past Emperors. In the midst of the room is a dais with an Imperial chair, and at either side of it a clepsydra of bronze and a clock (called in Chinese : self-ringing bell). The plan measures about 16½ metres on each side, and the pyramidal roof is supported by four large columns in the interior. There is no outside gallery, but the building stands on a low terrace.

[1] Cf. Fl. Ayscough, *Notes on the Symbolism of the Purple Forbidden City* in *Journal of the N. C. B. of the R. A. S.*, 1921, p. 73.

K'un Ning Kung 坤寧宮, the Palace of Earthly Tranquillity, was the special palace of the Empress built on the same plan as the Ch'ien Ch'ing Kung, though lower, with only one large hipped roof. It has nine spans on the long façade and five on the short sides. In front of it stand two bronze urns and two Fêng birds, and it is flanked by two minor square buildings. Behind the palace is the K'un Ning Gate which forms the northern entrance to the central part of the Inner Court. Passing through this one enters a beautiful old garden, Yü Hua Yüan 御花園, where the Emperor could rest from the cares of the government. The main building in this garden is the Ch'in An Tien 欽安殿, the Hall of Imperial Peace. At the back of this are still two minor gates before one arrives at the great northern gate of the Palace City, known as the Shên Wu Mên 神武門, the Spirit of Bravery Gate, which in later years has been the main entrance for the Imperial inhabitants of the Palace City and their visitors[1]. In front of the gate a broad stone bridge leads over the moat to the foot of Mei Shan.

The Inner Court is in all its essential features a minor replica of the Outer Court, and the walls which enclose it are divided in a similar way to those of the Outer Court by gateways, always placed in pairs on the East and the West. We have already mentioned those which stand South of Ch'ien Ch'ing Kung; two more, the Lung Fu Mên 隆福門 and Ching Ho Mên 景和門, are situated at the sides of Chiao T'ai Tien, and still further North, beside K'un Ning Kung, there are two pairs of small door openings in the wall without any pavilions, but framed by brightly coloured and ornamented pilasters made of glazed tiles.

The private rooms of the late Emperor were situated in Yang Hsin Tien 養心殿, the Hall where the Heart is Nourished, a large building on the West side of the

[1] It was through this gate that I made my entry into the secluded parts of the Forbidden City, and some of the impressions relating to the buildings noted down shortly after my visit may not be without interest. After having passed through Shên Wu Mên the street turned abruptly toward the West and was enclosed on both sides by high pink walls. Nothing was visible but the high bare walls and the paved road; it was almost like walking into a prison yard..... We walked for more than ten minutes between the high walls, passing some small courtyards and some gates where the old Manchu guards in long gowns and tasselled hats looked rather suspiciously at the foreigner, and the further we penetrated into the Palace City, the more it impressed me like a labyrinth. There were so many courts and gates and walled streets leading in different directions that it seemed almost impossible for a stranger to find his way out again.

Inner Court erected in the usual style with a single hipped roof extending over the broad gallery in front. When I saw it, the interior was divided by partition walls into several minor rooms, furnished in western rather than eastern fashion, though partly with some fine pieces of Chinese furniture. The front windows had all been much enlarged, and they were provided with glass panes, which made the interior uncommonly bright. However, the most beautiful note in this compound was struck by all the potted plants which filled the courtyard, forming a small garden in front of the house[1].

Further northward from this building stand the Yung Shou Kung 永壽宮 and the I K'un Kung 翊坤宮, two minor pavilions which have been used respectively by the Imperial concubine and the Empress. A famous piece of furniture in the I K'un Kung was a large circular mirror, a symbol of conjugal happiness as well as of complete comprehension (the death of a wife, the absence of a husband are often referred to as a «broken mirror»). It should be noted that the late Empress Dowager Tzu Hsi did not live in any of these buildings, but in the eastern section of the Palace City in a rather large palatial hall known as Ning Shou Kung 寧壽宮, which stands on the same marble terrace as the Huang Chi Tien 皇極殿. The court around these is of good size and its gate, Huang Chi Mên 皇極門, is provided with a pavilion of the usual type[2].

[1] Emperor Kuang Hsü used to occupy another large building near by, and his apartment had been preserved practically untouched since his death in 1908. It was furnished in Chinese style with some very dignified black-wood furniture partly enveloped with silk dust-covers which were taken off so that I might see the beautiful carving. On the tables and shelves stood a great number of European clocks and pendulums of various types and sizes which had evidently expressed a special predilection of this restless and unhappy monarch. Besides the clocks there were very few ornamental pieces and nothing of any great age or importance..... The Emperor informed me that nobody had lived in those rooms since the days of Kuang Hsü and he seemed to realize that they would hardly be occupied by another Emperor.

[2] The following observations about the Imperial apartements in the Forbidden City by the Princess Der Ling who lived for two years with the Empress Dowager as her first lady-in-waiting are worth quoting :

«The Emperor's quarters were much smaller than those occupied by Her Majesty, but were very elaborately furnished. There were thirty-two rooms, many of which were never used, but all of which were furnished in the same elaborate style. In the rear of this building was the palace of the young Empress which was smaller still, having twenty-four rooms in all, and in the same building three rooms were set apart for the secondary wife of the Emperor. Although close

Separated from this by a narrow alley on the West side is another compound containing the large memorial hall Fêng Hsien Tien 奉先殿, which is dedicated to the Ancestors of the Imperial Family. Behind this is the Ching Yang Kung 景陽宮, and further North, Yung Ho Kung 永和宮 and Yen Hsi Kung 延禧宮, buildings which were used by the female members of the Imperial Family. The north-western corner of the Palace City is occupied by a large park, Hsi Yüan, but in and adjoining it are some buildings with religious or symbolic significance, such as the Yü

together, the palaces of the Emperor and his wife were not connected by any entrance, but both buildings were surrounded by verandas connecting with Her Majesty's apartments which were quite a distance away. There were several other buildings which were used as waiting rooms for visitors. In addition to the above, there were several buildings which were not used at all; these were sealed and nobody seemed to know what they contained, or whether they contained anything at all. Even Her Majesty said she had never been inside these buildings, as they had been sealed for many years. Even the entrance to the enclosure containing these buildings was always closed. They were quite different in appearance from any other buildings in the Palace, being very dirty and evidently of great age. We were commanded not to talk about the place at all.»

The throne hall of the Empress Dowager in the Purple Forbidden City have been described by Miss A. Carl in the following terms: «Her Majesty's Throne room at the Winter Palace fronted on a court which was surrounded by well built walls with curiously shaped doors and windows and ornamental yellow and green tiled designs at intervals. In the centre of the wall in front was the immense gateway, with wooden folding doors, which had just opened for her passage..... Entering, I was struck by the beauty of the great central hall, the harmony of its proportions, the sombre splendour of its colour. It seemed to me the most satisfying, the most picturesque of all the restful, harmonious Chinese interiors I had seen. Its dull red walls, splendid coffered ceiling, glowing in colour and glinting in gold, its central dome, with elaborately carved pendatives, was painted in brilliant primary colours, subdued into a rich harmony by the demi-obscurity, for it had no «lantern» and received its light from the windows below.

«The hall was paved with great blocks of highly polished black marble, which dimly reflected the glowing splendour of the walls and the ceiling. In the centre of one side was a low dais, richly carpented, on which stood a great antique throne and foot stool of red lacquer, framed in ebony and inlaid with cloisonné — the three-leaved screen behind was of bronze with landscapes in low relief. On each leaf a poem in golden characters gave the needed touch of brilliancy to the sombre massiveness of the dull bronze.

«Great wooden doors, with huge gilded dragons in high relief, opened into apartments on the right and left of this splendid hall. These portals were always thrown wide open, and heavily padded satin portiers hung from the lintels. The front and rear of the hall were almost entirely of glass, with the pillars that supported the roof standing clear between the windows — the lower half of plate glass, the upper, of transparent Corean paper.» (Katherine A. Carl, *With the Empress Dowager of China.*)

Hua Ko 雨華閣 (the Rain Flower Pavilion), the Pao Hua Tien 寶華殿 (the Precious Flower Hall) and the Chung Cheng Tien 中正殿 (the Hall of Equipoise and Righteousness) which used to be under the control of the Lama priests.

The great mass of buildings enclosed within the precincts of the Purple Forbidden City would no doubt make a bewildering impression, were it not for their regular arrangement and their uniformity of style. The wide area is, as we have seen, divided into a great number of courts and compounds, surrounded by walls, and usually comprising at least three halls or pavilions, sometimes five or more. These compounds are arranged in fairly regular rows or sections, separated by alleys running straight South-North, the middle section being most clearly defined by its high walls and large buildings on wide terraces. The two sections on both sides show a less regular arrangement, the buildings and courts being used for various purposes; here are, as we have seen, not only residential compounds but also temples, gardens and parks, not to mention all the offices and similar establishments. Whatever difference there may be between these compounds their plan is always rectangular and their buildings are symmetrically placed. The composition is usually made up of one larger «tien» or hall in the middle, and two smaller halls, pavilions or towers which are arranged in pairs, balancing each other and serving, so to speak, to support the dominating central building.

The importance of a building is as a rule accentuated by the terrace upon which it stands, and it may be claimed that the terrace with its decorative balustrade often is of a finer architectural effect than the wooden structure it supports. The main features of the halls and pavilions remain practically the same all through the ages, even if certain important modifications are noticeable in the details; but the terraces are designed according to various plans and patterns, divided into two or three stages, moulded with cornices, enclosed by balustrades and decorated with sculptures in accordance with the stylistic ideals prevalent in the successive periods. This terrace system is, no doubt, a feature that can be followed through various provinces of Oriental architecture, and it may well have been introduced into China from India, but it has hardly ever been more richly and beautifully developed than in the Imperial Palace City of Peking. Here it is both figuratively and materially a fundamental feature; it affords the proper monumental support for all the great buildings and is of decisive importance for the decorative effect. And this is very

much accentuated by the material; the terraces and their balustrades being executed in marble, while the superstructures are made of wood.

The variations in the architectural features of these structures are not very important. They are all built on wooden frames of columns and beams carrying high, projecting roofs, while the wall-spaces are filled in with brickwork or plastered clay. The roofs may be duplex, i. e. arranged in two stages, when the building has a sort of decorative upper story (usually without floors and windows), and they show some differences in their proportions as well as in the treatment of the gables, but they are always curving saddle roofs with high ridges and far projecting eaves. Some of them are hipped (sloping on all four sides), others are provided with half-gables at the ends, others have a pyramidal form (if the plan of the building is square), or they may be conical, like large tents, crowned with gilded cones. The actual construction of the roofs, the way their beams, rafters and purlines are laid and joined, the composite system of their supporting brackets etc., are technical questions which cannot be discussed here. It may only be pointed out that the constructive importance of the brackets is most clearly discernible in the earliest buildings; the construction loses something of its solidity in the later buildings, and the brackets become more superficially decorative.

The splendid exterior effect of these palaces depends largely upon their gorgeous colouring. We have already mentioned that the supporting terraces with their staircases and balustrades are made of white marble; the structures which rise on them are bright red (or have been so), and the roofs are laid out with glazed yellow tiles. These three colours, white, red and yellow, set against the clear sky and the green trees, or reflected in the dark water of the moats and canals, form the dominating accord in the vistas of the Palace City. And as these views are usually beheld from high points such as the terrace of Wu Mên, the Coal Hill, or the Pagoda Hill in Pei Hai, it is natural that the bright golden tone of the roofs becomes the most striking note, the colour which one remembers as particularly characteristic of the Imperial Palaces. Such roofs are not allowed on any other buildings in the capital, while the red columns and the white terraces may be seen at many temples and residences outside of the Palace City.

The views over the wide courts, which spread their sandy stretches in front of the main halls, are monotonously solemn yet picturesquely framed by the white

marble balustrades and the red walls and columns whose tone becomes most beautiful when tempered by dust and age. On the brickwork where the colour is mixed with the plaster and has been more or less affected by frost and rain, it turns into every shade of vermilion and rose, russet brown and moss green, reflecting the age and vicissitudes of the structure. On the woodwork it is more unified; when freshly painted it may be almost scarlet; when tried by winter storms, and the scorching sun of the Peking summers, it tones down into a softer brownish or grey hue.

The beams and brackets over the columns are, as a rule, painted with ornaments in green, blue and white, representing floral designs or geometrical patterns. Their effect is quite good at a distance but they do not stand closer inspection; the execution is generally crude and there is no attempt at finer harmonies of colour or design. It is only after dust and age have been at work for some time on these ornaments that they begin to harmonise with the buildings. The same is true of the mouldings and the silhouettes of the brackets which are often treated without much sense of their proper meaning or function, yet they are effective at a distance. More care is usually bestowed on the sculptured door-panels which are decorated with winding dragons or geometrical designs in relief, often heightened with gold, and on the very delicate trelliswork of the window openings. All of these ornamental elements as well as the Kuei Lung Tzŭ on the roofs and the sculptured birds and animals on the marble balustrades are highly characteristic, sometimes quite entertaining or even amusing, and their importance to the general effect of the buildings is often considerable. Yet the architectural beauty of these buildings depends mainly on their very clear and natural wooden construction, their perfect balance and symmetrical arrangement, their striking contrasts of colour, their position on high terraces, their unity of style and artistic purpose. They are all elements of the same composition; the whole labyrinth of walls and courts and colonnades and roofs is one great work of art, not an individual creation but the result of a gradual growth (and decay) in accordance with the architectural principles and the ancient traditions of might and splendour, which have prevailed in the construction of all the great Imperial Palaces of China.

The general plan of the Purple Forbidden City can be most completely viewed from the elevation at its northern end, a hill which forms part of the palace grounds, though not situated within the walls of the Imperial Palace City. It is known as Mei Shan 煤山, Coal Hill, or Ching Shan 景山, View Mountain, and also as Wan Sui Shan 萬歲山, the Mountain of Innumerable Years. To reach it. one has to pass over the moat and cross a street which is now open to public traffic. The different names given to this hill are indicative of some of the conjectures as to its origin. According to an oft-repeated tradition it was supposed to have been made of coal stored here by one of the Mongol emperors, as a reserve supply for the Imperial palaces in case of war; but this can hardly be taken very seriously, when we remember that the hill is more than four kilometres in circumference. Some coal may at one time or other have been stored at its foot but in as far as the hill was piled up artificially, it must have been built of mud from the moats and the lakes near by. Its position right in front of the Palace City indicates that it was not constructed simply with reference to the «Fêng Shui» but also as a kind of protection against more material dangers. The hill offers a very good vantage ground for outlook and signal; not only the palace but most of the city can be overlooked from here, and it is the only elevation of any importance within the walls of Peking. In later times it has served mainly as a recreation and pleasure ground for the inhabitants of the Forbidden City : hence its name Wan Sui Shan.

The hill itself is less remarkable than the views it offers. It is all over grown with beautiful trees — mostly thuya and *Pinus bungeana* — some of which may possibly date from the Yüan dynasty. An iron chain used to be fixed to one of these trees in commemoration of the inglorious end of the Ming dynasty. According to an unfounded tradition, the last Emperor of the Ming hanged himself here when he saw that his cause was lost, and the Manchus penetrated the Imperial City[1].

[1] The suicide of Emperor Ch'ung Cheng (April 25th 1644) which adds a note of sadness to the romantic air of Mei Shan, is described in the following terms by E. Backhouse and J. O. P. Bland in *The Annals and Memoirs of the Court of Peking*, p. 103 : «It was nearly 5 a. m. and the day was breaking. The Emperor changed his apparel and removed his long Imperial robe. The bell rang in the Palace for the morning audience, but none attended. The Emperor donned a short dragon-embroidered tunic and a robe of purple and yellow, and his left foot was bare. Accompanied by the faithful eunuch Wang Ch'eng-en, he left the Palace by the gate of Divine Military

The only buildings on the hill itself are five small pavilions placed on five separate mounds; the one in the middle, which is larger and higher than the rest, is built on a square plan, while those at the sides are polygonal or round. They have no walls but simply double rows of columns supporting the large roofs which are covered with blue and yellow tiles. The central pavilion has a pyramidal roof in three stages, and those at the sides have round or hexagonal roofs in two stages. The supporting pillars are placed on stone terraces, and carry brackets and beams of a rather heavy type. The construction is more solid and careful than in many of the buildings within the Palace City, thus supporting the tradition that these pavilions were built in the Chia Ching period of the Ming dynasty (1522-1566) [cf. plates 98-105].

Prowess, and entered the Coal Hill enclosure. Gazing sorrowfully upon the city, he wrote on the lapel of his robe a valedictory decree : «I, feeble and «of small virtue, have offended against Heaven; «the rebels have seized my capital, because my «ministers deceived me. Ashamed to face my «ancestors, I die. Removing my Imperial cap and «with my hair dishevelled about my face, I leave «to the rebels the dismemberment of my body. «Let them not harm my people!» Then he strangled himself in the pavilion known as the «Imperial Hat and Girdle Department», and the faithful eunuch did likewise.»

THE SEA PALACES.

More beautiful than any part of the Purple Forbidden City are the so-called Sea Palaces which are built in and around the long lake, T'ai I Ch'ih 太液池, the Pool of Great Secretion[1], on the western side of the great palace enclosure. The traditional name is indeed quite misleading, because it is not an agglomeration of palatial edifices or great halls, such as the San Ta Tien in the Forbidden City, but mostly of buildings of a more intimate character, picturesquely arranged so as to suit the landscape. It is true that the Sea Palaces also contain some fairly large temples and residential compounds, as for instance those occupied by the President and his offices, but these are of quite late origin and hybrid character and should not claim as much of our attention as the more artistic original buildings; they are as a matter of fact strangers at this place where the old Chinese architecture has flourished in such graceful forms among the rockeries and hillocks which border the long lake.

The origin of the lake T'ai I Ch'ih and the palaces around it has been traced as

[1] The name T'ai I Ch'ih, the Pool of Great Secretions or the Great Saliva Pool, is borrowed from a famous lake adjoining the Chien Chang Kung, the palace of Emperor Han Wu Ti near old Ch'ang-an. The Ch'ang-an records contain the following information about this which may be quoted in explanation of the peculiar name: «In the Chien Chang Kung a very large pool was made and in the pool was built a T'ai called Chien T'ai (the Water Flooding Terrace). The name of this large pool was Great Saliva Pool. In it were placed P'êng Lai Shan, Fang Chang, Ying Chou (the three islands of the Immortals which are supposed to stand in the Grey Jade Sea) in order to symbolise the spiritual nature of the pool.

A Chinese commentator adds: The T'ai I Ch'ih is as if the saliva of the Yin and Yang were taken to make a pool. (It should be remembered that, according to Taoist philosophy, man is a microcosm, corresponding to heaven; as heaven has the sun and the moon, so man has his two eyes; as heaven has a pool from which the rain and the dew fall, so man has the saliva in his mouth.) On the North shore of the T'ai I Ch'ih stood a stone fish 2 chang (20 feet) long and 5 feet wide; on the West shore stood three stone turtles each 6 feet long.»

Like so many other names in Chinese gardens and palaces, it is derived from Taoist philosophy and has a symbolic significance intelligible to Chinese scholars but not to the ordinary people.

far back as the Chin dynasty i. e. to the early part of the 12th century, when an Emperor gave orders to collect the water of some springs in the hills where the Summer Palaces now stand, and to conduct it to a place North of his capital, where pleasure gardens were laid out. The river which enters the lake and issues from it still exists under its ancient name Chin Shui, the Golden River. The lake and the palace grounds around it were enlarged by Kubilai-khan who here built a residence for his son, and made a very fine island, covered with rare trees in its northern part, which was called Wan Sui Shan, the Hill of Ten Thousand Years [1].

Marco Polo describes it in the following terms : «On the North side of the Palace, about a bow-shot off, there is a hill which has been made artificially (from the earth dug out of the lake); it is a good hundred paces in height and a mile in circumference. This hill is entirely covered with trees that never shed their leaves but remain green for ever. And I assure you that wherever a beautiful tree may exist, and the Emperor gets news of it, he sends for it and has it transported bodily with all its roots and the earth attached to them, to be planted on that hill of his..... On the top of the hill there is a fine big palace which is all green inside and out; and thus the hill and the trees and the palace all together form a charming spectacle..... And the Great Khan has caused this beautiful prospect to be formed for the comfort and solace and delectation of his heart.»

The wonderful «Green Mount» is, as Bretschneider has shown, the same as the Pai T'a Shan or White Pagoda Hill in the North Lake. It is still one of the highest and most beautiful spots in the neighbourhood, well grown over with shrubs and trees, but there are no longer any palaces on it, only temples and pavilions and the large Indian pagoda of white marble. It was built by Emperor Shun Chih in 1652 in commemoration of the first visit of the Tibetan Dalai Lama to Peking. Besides this hill various other localities and buildings along the lake shore are mentioned in the Yüan chronicles, among which may be recalled the I Tien Tien which was situated on a round islet in the lake directly opposite the Green Mount, a description which corresponds exactly to the so-called Ch'êng Kuang Tien 城光殿 or T'uan Ch'êng 團城, the round castle on the promontory south of the Pagoda Island. Other buildings of the same period may be quoted, but it is not our task here to enter

[1] Cf. Bretschneider, *Archaeological and Historical Researches*, p. 33.

into a detailed account of the Sea Palaces of the Yüan dynasty; we simply like to recall the fact that this place was architecturally well developed already in the Mongol era. It is quite possible that the edifices constructed here by the Mongols were larger and more important than those which have replaced them in later years. None of them exist any longer, except perhaps as substructures for later temples and pavilions; nor do we find any authentic remains of the buildings made by Yung Lo or other Emperors of the early part of the Ming dynasty; they all seem to have been superseded by the intense building activity of the Manchu Emperors at this place. The reconstruction of the Sea Palaces was already started by the first Manchu Emperor, Shun Chih; it continued under K'ang Hsi, Ch'ien Lung and Tao Kuan, and reached its final culmination under the late Empress Dowager Tzu Hsi. She did more perhaps than any of her predecessors for the resuscitation of these lovely summer resorts. She loved this neighbourhood not only as a place suited for relaxation and enjoyment, but also as surroundings for artistic occupations; it afforded opportunities for a more natural and intimate life than was possible within the stately halls of the Winter Palace.

The number of buildings erected here by the Manchu rulers is very great and they were erected for the most varying purposes, such as temples and theatres, libraries and studios, residential quarters and reception halls, offices, open galleries for the enjoyment of nature, pavilions for quiet meditation or poetical composition, boat-houses, towers, gateways and bridges, besides all the rockeries, terraces and picturesque walls which enclose the gardens. The description of the Sea Palaces in the Shun Tien Fu Chih contains the names of well over a hundred tien, t'ang, ko, t'ing and lou, many of them of a very high sounding or poetical nature, but it offers very little information about the actual use of these buildings or about their architectural character, and their dates of construction. It would therefore be more tiresome than interesting for the reader to follow this description in detail; we will only quote a few passages, preferably the names of the buildings reproduced in our plates, adding some observations about the general disposition of the palace grounds.

The Sea Palaces may be divided into three different sections, known as Nan Hai 南海 (the South Sea), Chung Hai 中海 (the Middle Sea) and Pei Hai 北海 (the North Sea). The Nan Hai forms a separate lake cut off from the northern sections

of the same watercourse by a strip of land which is penetrated only by a narrow canal spanned by bridges. Its main centre is the Ying T'ai 瀛臺, the Ocean Terrace, an island situated practically in the midst of the lake, but connected with the mainland by a narrow bank and a drawbridge which can be lifted so as to cut off all communication between the islands and the shore. This was done every day during the two years Emperor Kuang Hsü was living here in forced retirement after the unsuccessful *coup d'état* in 1898. Nobody was allowed to visit him except his guards which were changed every day in order to prevent any conspiracy. Later on, after he Boxer War, the Emperor lived at this same spot under somewhat less severe restrictions; but he was then in ill health, a broken man; his life only a shadowy existence, gradually waning like the grey light over the quiet lake. The Ying T'ai proper is the terraced hall on the southern side of the island; above it is a small compound with the living rooms of the Emperor, the Tsao Yün Lou 藻韻樓, and on the North side a long gallery, known as the Hsiang Luan Ko 翔鸞閣. Some old trees and large rockeries, interspersed with small pavilions, connect these graceful but quite desolate buildings with the curving shores of the island. But nowhere is the melancholy loneliness and silence more complete than in the little Pavilion of Great Fragrance, Ying Hsün T'ing 迎薰亭, which is built right out in the sea as if to isolate it from all other sounds but the rippling of the wavelets against the marble steps [cf. plates 107 and 114].

Shun Tien Fu Chih contains the following information about the Ying T'ai : «It has a raised level terrace with stone balustrades leading to the central room of the principal building facing North, called Hsiang Luan Ko 翔鸞閣 (the Pavilion of the Soaring Phoenix). It is built open to the breezes and has a golden phoenix on the roof. Right and left the court is enclosed by two-story buildings and behind it is another pair, the one to the East is called Hsiang Hui 祥輝 (Felicitous Rays), the one to the West, Jui Yao 瑞耀 (Auspicious Brightness). (The position and character of the Hsiang Luan Ko and the Hsiang Hui Lou may be observed on plates 108 and 109. These buildings are probably of the early part of the eighteenth century, though restored later.)

«To the South again lies the Han Yüan Mên 涵元門 (The Gate of Magnanimous Origins). Within the gate, facing East, is the Ching Hsing Tien 景星殿 (Hall of the Clear Star). The central room of the principal building facing South, is the Han

Yüan Tien 涵元殿 (Hall of Magnanimous Origins) and to the East is the Tsao Yün Lou 藻韻樓 (House of Sweet Melodies) [cf. plate 110]; to the West is the Ch'i Ssu Lou 綺思樓 (House of Secret Thoughts). The central part of the main building facing North, exactly opposite, is the Hsiang I Tien 香扆殿 (Hall of the Fragrant Screen) [cf. plate 111]; to the left and right of the hall are rooms with three pillars called respectively Hsi Kuang Shu Shi 溪光樹室 (Rippling Light and Green as the Trees) and Shui I Fang 水一房 (the Lone House by the Water). Facing North there are also, to the right and left, the North side-rooms with three pillars, called respectively the Hsü Chou 虛舟 (The Empty Vessel) and the Lan Shih 蘭室 (The Orchid Chamber) looking East and West. Behind the hall, facing South under the lofty platform, is Ying T'ai. This place was in olden times the Yao T'ai 趯臺, and it was called, in the Ming dynasty, the South Terrace (Nan T'ai 南臺). In the present dynasty (the edition of Shun Tien Fu Chih here quoted was compiled in 1885), during the reign of Shun Chih (1644-1661), it was somewhat added to and repaired. Under Shêng Tsu (devise K'ang Hsi 1662-1722) the Emperor himself often went to Ying T'ai and frequently attended to the affairs there. East of the terrace is the Ch'un Ming Lou 春明樓 (the Bright Spring House), and West of it is the Chan Hsü Lou 湛虛樓 (House of Placid Leisure) [cf. plates 112 and 113]. In the middle of the court there is a petrified tree. To the South of the terrace is the Ying Hsün T'ing 迎薰亭 (Welcoming Fragrance Pavilion) [cf. plate 114], and from this point to the Hsiang Fêng Ko 翔鳳閣 (the Soaring Phoenix Pavilion) it is all called Ying T'ai. On three sides it is close to the water, and on the South side there is a reedy bay, silted up and full of weeds in luxuriant confusion, half concealed and half exposed. This is the Nan Hai, the South Lake. Turning East from the Tsao Yün Lou and facing South is the Library of the Added Paint-tree (Pu T'ung, *Aleurites cordata*) 補桐書室. The Emperor Ch'ien Lung (1736-1795) often used to come and read here. In the court were two Paint-trees, one of which was blown down by a storm; the second was added in the ninth year of Ch'ien Lung (1744). Looking North is the Sui An Shih 隨安室 (Chamber of Heart's Ease); turning East from the library is the Tai Yüeh Hsien 待月軒 (the Kiosk for Awaiting the Moon), and South is the shrine of the Lake God. North of it stand six square pavilions on the top of a rocky cliff called Ching Kuang 鏡光 (the Mirror of Light) and one stands out in the water, called Jên Yü T'ing 刱魚亭 (the Feeding Fish

Pavilion) [cf. plate 117]. Southwards a stone path leads to the P'in Ku 牝谷 (the Valley of Female Animals). Up the hill, West of the House of Secret Thoughts 綺思樓 (Ch'i Ssu Lou), is a terrace commonly called Pa Yin K'o Hsieh 八音克諧 (the Eight Notes Compelling Harmony). North of the terrace is the Library of the Everlasting Spring 長春書室 (Ch'ang Ch'un Shu Shih), and behind it is a little chamber called Pure Rich Fragance 漱芳潤 (Shu Fang Jun), and West is a pavilion close to the water called Huai Pao Shuang 懷抱爽 (Pleasure Embracing). To the right and left rocks are piled up, and among them rises a sharp crag called Ch'a Hu 插笏 (the Set up Ivory Tablet), and to the South, towards the water, exactly opposite, is Pao Yüeh Lou 寶月樓 (House of the Precious Moon). From the Jên Yao Mên 仁曜門 (Gate of Illustrious Benevolence), and eastward, across the Kun Lan rocks over the bridge, is a pavilion called the Ch'ui Hung 垂虹 (the Hanging Rainbow) [cf. plate 116], and to the south-east another called Fu Ch'ing Tz'u 俯清泚 (Condescending Pure Stream). A little to the North is the Shu Ch'ing Yüan 淑清院 (Pure Still Court). North-west of this, towards the water, looking South, is the room called Pao Kuang 葆光 (Light Through the Bushes).»

It is hardly worth while to continue this quotation which might be extended for several pages, because so many of the buildings on the northern shore, opposite Ying T'ai, have been modified or rebuilt in later years. It is now practically impossible to identify them all. They nestle together very closely and have as a rule no special architectural features by which they might be distinguished. The abundance of names contained in the above quotation may convey the impression that we have been passing over a wide area with a great number of palaces, while in reality we have only visited a small island barely 500 feet in width. The names do not always indicate separate pavilions, terraces, halls or kiosks, but sometimes simply portions of the same buildings, rooms and galleries forming part of one structure. Thus the identification of the recorded names with the existing buildings is far from easy, except in cases where they are indicated on tablets over the entrances. The Chinese attach great importance to these names, not only because of their poetical beauty but also because of all sorts of literary and historical associations; many of them are, as a matter of fact, borrowed from the records of the earlier Imperial palaces and pleasure gardens in Ch'ang-an and elsewhere.

Passing over the small bridge and the narrow strip of land which connects the

Ying T'ai with the mainland, one arrives at a multitude of small buildings grouped into small compounds, known as the Ching Cheng So 敬聖所 i. e. office buidings, now occupied by various branches of the president's bureaus. Most of them have been modified or rebuilt in late years, and there are even some entirely new additions erected under President Yüan Shih K'ai in a style that is foreign not only to China, but to every country with a genuine and good architecture. The garden a little further West has also been largely rearranged and provided with some new buildings under Yüan Shih K'ai. It was, according to Shun T'ien Fu Chih, laid out in the time of K'ang Hsi, the Emperor himself often visiting the place in order to give instruction in mulberry culture. Here, in the time of Yung Chêng and Ch'ien Lung, the Emperor used to perform the annual ceremony of spring ploughing. Some of the buildings situated in this vicinity may be mentioned in the words of Shun Tien Fu Chih, though they have been destroyed to make room for several new halls and pavilions erected here by the Empress Dowager. The names are in themselves beautiful enough to be worth quoting: «West of the garden is a pavilion called Ho Fêng Hsün Lu 荷風薰露 (Lotus Breeze and Scented Dew), and opposite is a gate within which is the Ch'ung Ya T'ien 崇雅殿 (Cultivate Elegance Hall). To the East is the Ching Chieh Hsien 靜憩軒 (Side Chamber of Quiet Rest), West of it is the Huai Yüan Chai 懷遠齋 (Study of Reflections on Remote Matters). Behind it is a terrace extending on the North to the edge of the water (canal), but on the South it is separated from it by the Ch'un I Chai 純一齋 (Study of Singleness of Heart) [cf. plate 125]. Turning West from the Tê Ch'ang Mên 德昌門 is a gate facing East; entering it and following the path southward up the hill, we reach the Ch'un Ou Chai 春耦齋 (Study of the Spring Companion) facing North. Behind it, cutting it off from the water (canal), is the T'ing Hung Lou 聽鴻樓 (Listen to the Swan). South of the building a narrow path winds round the pavilion and leads on between the kiosks; to the North-west is the Hsiao Chu T'ing 小竹亭 (the Little Bamboo Pavilion). Turning South and facing North-east is the Chih Hsiu Hsien 植秀軒 (Establish Culture Porch); and turning South is a stone pond. The pond is a narrow rocky cave and issues in the Hsü Pai Shih 虛白室 (Pure Mind Chamber), facing East. South of it is a pavilion called Chu T'ing 竹汀 (Bamboo Pavilion on the beach), and to the South is the Ai Ts'ui Lou 愛翠樓 (Love of Green Trees' Building) [cf. plate 132]; again turning West is the Ts'ung T'ing 樅亭 (Palm Pavilion), and

South of it, under the Ai Ts'ui Lou, facing North, is the Fo T'ing 佛亭 (Buddha Pavilion), popularly known as Ta Yüan Ching 大圓鏡 (Great Round Mirror)».

Most important among the new buildings erected here under the Empress Dowager (and not mentioned in Shun T'ien Fu Chih) is the Yen Ch'ing Lou 延慶樓 (the Hall of Good Luck), which forms the centre of a very fine compound [cf. plate 122]. The gate leading into this is flanked by two large lions in bronze and cloisonné work of a rather amusing type. The building itself is in two stories, and continued at the sides by two lower wings. The court between them is picturesquely arranged with rockeries and trees bending like huge plumes or cascades. The buildings are beautifully decorated with sculptured balustrades, carved doors, latticed windows and painted ornaments on the beams and brackets, all on a fairly small scale, but executed with more care than in many of the larger buildings of the Forbidden City. The right time to see these buildings and the winding «Svastika» galleries near by 卍字廊 (Wan Tzŭ Lang) is in the spring, when their rich colouring and shimmering blue and yellow roofs are accompanied by the bright green of the trees and the multicoloured flowers. Few gardens in the world can offer more gorgeous and brilliant harmonies or a more complete blending of buildings and verdant nature. It was here that the Empress Dowager and her Court ladies used to celebrate, on the twelfth day of the second moon, the birthday of the flowers and trees by tying ribbons of yellow and red silk around their stems and trunks. What a picture — all those graceful little ladies in embroidered silk robes among the early spring blossoms and budding trees! It must have been like a composition by Chiu Ying, the court painter of the early Ming period, translated into actual life. The architecture seems to fit just such occasions; nothing could be more appropriate as a frame for a garden view, or as a festive decoration for a beautifully dressed court.

We have already observed the general characteristics of this architecture, its constructive frame of pillars and beams, its enormous curving roofs — be they saddle-shaped, pyramidal or conical, according to the form of the buildings — but we have never seen them more to their advantage than in this garden. Some of these pavilions have the same kind of picturesque beauty as the large trees with widely spreading branches on tall trunks, or as clusters of flowers on high rockeries. Their fitness to the surroundings stands out most convincingly when one sees them side by side with certain buildings in foreign style which of late years have been erected at this

same place. The Empress Dowager found it necessary, towards the end of her reign, to build among other things, a special hall for the reception of the ladies of the Legations. It has been said that she thought these «Western barbarians» too much out of place in the Chinese palaces, and wanted to meet them so to speak on their own ground, but it may also have been a stroke of diplomacy to introduce some foreign features for which she personally had little taste. The interior of this building is however largely Chinese and includes some masterpieces of woodcarving.

Yuan Shih K'ai acted in a still more arbitrary way when he had the court in front of this place roofed over in order to create a much larger hall for diplomatic receptions. I am not quite sure that it was done with corrugated iron but I rather suspect it, as this material has been so largely used in rebuildings and in restorations made during the Republic. Yuan Shih K'ai was, as a matter of fact, not half as much of an artist or of an Imperial builder as the «Old Buddha», in spite of all his ambitions and intense activity in the field of architecture.

Another foreign innovation already introduced here in the time of the Empress Dowager was the little railway running along the western shore of Chung Hai. I suppose that the «Old Buddha» gave her consent to its construction more from curiosity than anything else; when she found out what a smoking and rattling conveyance it was, she soon had it suppressed. Nothing could have been more out of place along this beautiful shore from which one has the most enchanting views between curtains of weeping willows across the «Middle Sea». Nowadays this walk is very quiet and lonely; foreigners are, as a rule, not allowed here except at the presidential receptions and garden-parties, and the road is not frequented by those who go to the offices or residences. It stops at the wall which divides the Chung Hai region on the North from the public street which leads over the Chin Ao Yü Tung Ch'iao 金鰲玉蝀橋 (the Bridge of the Golden Sea Monster and the Jade Rainbow) to the Western part of the city. On the way to this wall one passes a rather important and fairly large building, erected on a marble terrace of the same type as those in the Forbidden City. It is the former audience hall, Tzŭ Kuang Ko 紫光閣 (Palace of Purple Glory), erected, according to Shun Tien Fu Chih, by Emperor K'ang Hsi [cf. plates 140-142]. The place adjoining it was used for military parades: «The Emperor held here quite often, in the spring time, exercises in archery. His successors examined here candidates for military office, and the practice still continues (1885). In the

reign of Ch'ieng Lung, when he celebrated the tenth anniversary of his victories, he had pictures made of all of the officials taking part in them; and all the captured spoils, standards and weapons were collected here in 1761. From the 26th year of Ch'ien Lung onward (1761) the Mongol princes were feasted here. The hall behind it was called Wu Ch'eng Tien 武成殿 (Hall of Military Officiers). To the right and left of it were covered galleries, each with fifteen pillars, and to the North was the Shih Ying Kung 時應宮 (the Palace of Seasonable Times). » It may be added that it was in Tzŭ Kuang Ko that the ambassadors of England, France, the United States, Holland, Russia and Japan were received for the first time (on June 29th, 1873) in a regular morning audience by the Emperor T'ung Chih.

The Tzŭ Kuang Ko is probably the largest palatial hall within the Sea Palaces. It is erected in two stories with the hipped roof in two stages; the doors are beautifully ornamented and provided with lattice work. The interior contains a richly carved Imperial throne raised on a dais, and at the back of this is a large black tablet with a long inscription in Chinese and Manchu characters [cf. plate 142].

On the opposite side of the Middle Sea is a broad promontory mainly occupied by the courts and buildings of a large compound, known under the name of Wan Shan Tien 萬善殿 (the Hall of Innumerable Virtues), this being the principal hall, erected for religious purposes. It is of imposing size, situated on a marble terrace and covered by a double roof. Behind this is a smaller round building, the Hall of a Thousand Saints (Ch'ien Sheng Tien) 千聖殿, the main purpose of which seems to be to shelter a small wooden pagoda which fills practically the whole room. The balustraded terrace, which forms an outer girdle around this hall, offers an excellent view over the Middle, and a part of the Northern Sea. These buildings are evidently of a certain age; tradition assigns them to the Ming dynasty which may be correct in part, though other parts are evidently later [cf. plates 136-139].

« West of Wan Shan Mên, going towards the water, we reach a little jetty with a pavilion rising out of the water, and called the Water Cloud Kiosk 水雲榭 (Shui Yün Hsieh). The four characters, T'ai I Ch'iu Fêng 太液秋風 (the Autumn Wind over the T'ai I Pool) are engraved on a stone in the kiosk, which represents one of the famous Eight Sights of Peking. » (Shun Tien Fu Chih). This little pavilion is nowadays more lonely than ever; the bridge which connected it with the mainland exists no longer; the only living beings which still visit this secluded place are

the silver grey herons which may be seen standing in motionless contemplation on the edge of the stone-lined terrace [cf. plate 135].

The Chung Hai is divided from the Pei Hai by the Bridge of the Golden Sea Monster and the Jade Rainbow (Chin Ao Yü Tung Ch'iao), a name derived from the statues which were placed at its ends. It serves as the main link between the Forbidden City and the western quarters of the Imperial City. The bridge is now open to public traffic, but a high wall has been constructed all along it on the southern side in order to prevent the public from looking into the secluded parts of the Sea Palaces. The only perspective still open from here is towards the North, over Pei Hai, a view which, indeed, has a natural fragrance and charm seldom found in a city. Looking across the wide and shallow sheet of water, which in the late summer is covered with lotus flowers, it is difficult to believe that one stands within the walls of a capital city. The picture is framed in the foreground by the «Round Castle» or terrace (T'uan Ch'êng) 團城 with its high crenellated walls, and down at the shore, by some large willows and ailanthus trees bending over the marble balustrades. Beyond this promontory, which is curved on the northern side and connected with it by another marble bridge, known as Tui Yün Chi Ts'ui Ch'iao 堆雲積翠橋, is the high Ch'iung Hua island on the summit of which is a strangely picturesque white marble monument, visible all over the city. And far off, on the other side of the North Sea, the Wu Lung T'ing (the Five Pavilions) mirror their blue roofs in the tranquil waters, while the larger temples, further up on the shore, lift their yellow roofs above the green trees. No wonder that the Empress Dowager liked to sit on this bridge in the early spring time contemplating the view and watching the eunuchs while they were at work replanting the lotus bulbs in the shallow lake.

The T'uan Ch'êng is inaccessible to visitors except by special permission; it has of late years been occupied by the families of some high officials. The general shape and character of the massive substructure are no doubt of the Mongol era or from a still earlier period, but the actual buildings on it are hardly older than the Ch'ien Lung period. Most important among them is the Ch'êng Kuang Tien 承光殿 (Hall of the Reception of Glory), a temple hall of moderate size containing a large seated Buddha of alabaster [cf. plates 149-150]. In front of it, under a separate roof stands a very large, richly carved bowl of green jade, a truly magnificent piece which, according to the Shun T'ien Fu Chih, was placed there in the Yüan dynasty

[cf. plate 153]. The other buildings which are erected here, more or less in harmony with the curving outlines of the terrace, are not particularly important; the character and beauty of the place are due to the magnificent old juniper and pine trees growing in the open court. Their twisted trunks and enormous branches which stretch like protecting arms over the walls, are of rare sculptural beauty, and it is quite possible that the oldest among them, such as the *Juniperus obivensis* in front of Ch'êng Kuang Tien, date from the Chin dynasty, i. e. the beginning of the XIIth century, when this terrace was occupied by an Imperial palace [cf. plate 148].

The monumental trees on the shores and islands of Pei Hai are indeed of no less importance to the general effect of this romantic neighbourhood than the buildings; their knotted and cleft trunks which have weathered innumerable storms, appear like half ruined blackened pillars of some ancient structure on which fresh shrubs have taken root. They introduce a severe and energetic note into the scenery which otherwise might easily become too playfully ornamental with all its carved marble balustrades and gaily coloured wooden p'ai-lous.

Passing over the bridge which connects the White Pagoda Island with the mainland, one arrives at the p'ai-lou in front of the entrance to the Temple of Eternal Peace (Yung An Ssu) 永安寺. The temple compound is enclosed by a wall and rises in gradual terraces towards the platform of the White Pagoda. Near by are two stone tablets, one dated in the 8th year of Shun Chih (1651), commemorating the foundation of the pagoda; the other, in the 11th year of Yung Chêng, recording the restoration of the same building (1733) [cf. plates 158-162].

The first great hall of this temple is called Fa Lung Tien, and the main building (which is situated higher up) P'u An Tien 普安殿 (Hall of Universal Peace). Above this rises the Shan Yin Tien 善因殿 (Hall of Beneficent Causes), a high square building on a bastion-like substructure with staircases on both sides, and ornamental marble balustrades. The walls of this tower-like building are coated with glazed tiles representing the Thousand Buddhas, and the roof which is supported by a rich system of brackets is divided into two stages, of which the upper one is rounded like a tent. On the altar of this temple hall stands a triple-headed Lamaistic statue which is more of a monstrosity than of a work of art. The White Pagoda (or Dagoba, as it is usually called, because of its Indian shape), which stands high above all of these buildings, is a very curious structure, reminding one of a gigantic bottle with

a wide body and a long neck ending in an ornamental plug. Thanks to its elevated position and its white colour it is seen all over Peking, and the view from its platform is one of the finest in the capital. From here one sees the whole region of the «Sea Palaces» and parts of the Palace City, that is to say, all the yellow and blue roofs which stand out like bright colour spots among the deep green and grey tones of the hoary trees along the slopes of the hill.

To the West of Yung An Ssu is another temple compound consisting of three or four buildings among some fine trees. There is the Hall of the Joyful Heart (Yüeh Hsin Tien) 悅心殿 — «where the Emperor transacts business whenever he visits the mountain pagoda» — and the Building of Felicitous Skies (Ch'ing Hsiao Lou) 慶霄樓 which is built in two stories (probably in the Yung Chêng period), and provided with a double staircase in front [cf. plates 164-168]. «On the 8th day of the 12th moon the Emperor Ch'ien Lung used to come here with the Empress Dowager to attend the skating parties» (Shun Tien Fu Chih).

Besides these large temple compounds which are situated on the southern side of the Pagoda Island, there are a number of smaller halls and pavilions along the western and northern sides of the same island. They are scattered all over the rockeries and along the shore, and it is practically impossible to give a clearly defined account of them all, but the following quotation from Shun Tien Fu Chih may serve to convey some idea about their character and position :

«Westward from the Building of the Felicitous Skies two paths lead down, one skirting the building and going South where, a few steps distant, is a little summerhouse, called the Lone Hill (I Fang Shan) 一房山, built of stones taken from the lake. From its central room a stone path winds down to another summerhouse called Green Bowers (Pan Ch'ing Shih) 蟠青室 which is surrounded by a veranda. From the gate in the western corner of the Building of the Joyful Heart we reach (half way up the mountain) the pavilion called Salutations to the Mountain (I Shan) 揖山 with a stone bridge below it. North and South of the bridge are rockeries, and still further North from here is the Hall of Sparkling Brightness (Lin Kuang Tien) 琳光殿 [cf. plate 169]. Round the building to the North is the Peak with the Wonderful Cloud Wreath (Miao Man Yun Feng) 妙鬘雲峯. Descending some stone steps one reaches the hall called Land of the Essence of Water (Shui Ching Yü) 水精域, and still further down is the Hall of Sweet Dew (Kan Lu Tien)

甘露殿 (cf. plate 169). Before this is a long veranda of 25 pillars, curving to the right and left and converging in front of the Building of the Review of Antiquity (Yüeh Ku Lou) 閱古樓 also known as the Hall of the Three Marvels (San Hsi T'ang) 三希堂, because here were preserved the tablets of the Sanscrit printing press» (cf. plate 170).

We may pass by two or three more buildings again mentioned on this side of the island, as they no longer exist, and note some of those which are situated on the rocky slope towards the North. «Looking Westward, a rockery has been hollowed out into a cave, and skirting it is the Stone-Chamber for Writing Wonders (Hsieh Miao Shih Shih) 寫妙石室; to the East, again, is a two-story building with steps leading down to a rocky grotto, and a few hundred paces further in the same direction is another grotto hollowed out of the rock; emerging from this one finds a little cave in three divisions, called the Pure House of the Winding Wind (P'an Fêng Ching Shê) 盤風精舍. Turning North is the Huan Pi Lou 環碧樓 (Precious and Round like a Jade-«Pi»); going out from the building and round by the veranda, and on down, one finds the Chien Yen Shih 嵌巖室 (Lofty Cliff Room); turning West and up the hill the I Hu T'ien Ti 一壺天地 (Pot Containing Heaven and Earth); West of this is a house in the form of a fan, called Yen Nan Hsün 延南薰 (Delay the Southern Fragrance) [cf. plate 179]. Going North from the door of the cave, we come to the Fan Buildings, and thence West to the Hsiao Kun Ch'iu 小崑邱 (Small Hidden Mound) [cf. plate 180]. To the West is a level terrace with a stone pillar upon which stands the Bronze Fairy Collecting the Dew 銅仙承露 (T'ung Hsien Ch'eng Lu[1]). West of it is the Tê Hsing Lou 得性樓 (Gain Heart's Desire); below it is the Yen Chia Ching Shê 延佳精舍 (Pure House of Extended Beauty); slightly to the North is the Pao Ch'ung Shih 抱沖室 (Hold the Flood Room); on the right and left are galleries; going on and down one comes to the Lin Shan Shu Shih 鄰山書室 (the Study Close to the Hill) connected with the North wall of the Mou Chien Shih 畝鑑室. On the East is the I Lan T'ang 漪瀾堂 (Hall of Rippling Waves) [cf. plate 181]. Facing North, in the centre of this building, is the Pi Chao Lou 碧照樓 (Jade Sparkling Building); to the right and left are long galleries of

[1] Statues representing fairies collecting the dew in bowls which they carry over their heads, are also mentioned in the descriptions of the Imperial gardens at Ch'ang-an. The dew was, according to the Taoists, an elixir of life.

60 pillars; at the eastern end is the I Ching Lou 漪晴樓 (Building of Rippling Brightness), and at the western end, the Fên Liang Ko 分凉閣 (Pavilion of Diffused Coolness), while to the left of the Pi Chiao Lou is the Yuan Fan Ko 遠帆閣 (The Far Sail Pavilion).»

All of these buildings are situated down at the water's edge as may be observed in our plates 171-174; the long open gallery curving along the shore has evidently been restored in recent times; its bright coloured ornaments on the brackets are still quite fresh. Behind it there is, among other buildings, the Empress Dowager's theatre, which was erected over the water in order to increase the resonance [cf. plates 174-175]. Furthest to the East is the Ching Lan Hua Yün T'ang 晴欄花韻堂 (Clear Railing of Variegated Harmony) [cf. plate 176], and beside it are the Tzu Ts'ui Fang 紫翠房 (the Purple and Green House) and the Lien Hua Shih 蓮華室 (the Lotus Beauty Room). Most of the buildings on this part of the island have a very elegant character, representing a kind of Chinese rococo (more or less successfully imitated in many European garden pavilions of the eighteenth century) which however did not save them from being largely rebuilt, or at least restored and repainted, at the end of the nineteenth century when the Empress Dowager often stayed here with her court. The Chinese have not developed any kind of architectural innovations or new motives in later times, and what they borrowed from Western countries has been so poorly assimilated that it can hardly be called architecture. It is also worth remembering that the buildings of the eighteenth century in China are direct descendants of the classic structures of the T'ang and earlier periods which evidently were arranged in close harmony with nature.

Right across the lake, on the Northern shore of Pei Hai, are seen the Wu Lung T'ing 五龍亭 (The Five Dragon Pavilions) built on stone terraces out in the water. According to Shun T'ien Fu Chih, the one in the centre is called Lung Tsê 龍澤 (Dragon Richness), and the two on the left, Ch'eng Hsien 澄鮮 (Clear and Fresh) and Tzu Hsiang 滋香 (Moist Fragrance), and the two on the right, Yung Jui 湧瑞 (Bold and Excellent), and Fou Ts'ui 浮翠 (Floating Kingfisher). The pavilions are somewhat varying in size and shape, but they all consist simply of double rows of columns (no walls) supporting roofs in two stages, the lower in quadrangular form, the upper, round or polygonal. Their picturesque effect, which depends upon the bright colouring of the roof-tile and the woodwork, as well as upon the airy con-

struction, is best appreciated on a sunny day when the reflections in the water seem to lift the buildings and make them hover in the air [cf. plates 184-185].

On the mainland beyond these pavilions are several temples, such as the Hsiao Hsi T'ien 小西天 (The Small Western Heaven = Small India) and the Ta Hsi T'ien 大西天 (the Great Western Heaven = Great India), the Wan Fo Lou 萬佛樓 (The Tower of Innumerable Buddhas), and the Chi Lüeh Shih Chieh 極樂世界 (The World of Great Happiness) and others, but it is hardly possible to enter here into a detailed description of them, as each of these temples consists of a number of halls, towers and gateways [cf. plates 187-192]. The finest of these buildings, as for instance the Wan Fo Lou, which is entirely coated with glazed yellow tiles representing the Thousand Buddhas, date from Ch'ien Lung's time, but others have been made over later. The Chi Lüeh Shih Chieh was being restored in 1922 at the expense of President Hsü, but unfortunately in a very crude fashion. The very picturesque rock gardens at the rear of Wan Fo Lou were partly rearranged by the Empress Dowager who used to stay in this part of Pei Hai whenever she was occupied with painting. Here are some very pretty galleries and pavilions, every one with a significant name, such as the Chen Luan Lang 枕巒廊 (the Gallery Resting on Stones), the Ch'in Ch'üan Lang 沁泉廊 (the Penetrating Spring-water Gallery), the Pei Ch'ui T'ing 北垂亭 (the Low North pavilion), the T'ieh Ts'ui Lou 疊翠樓 (the Building of the Climbing Jungle), the An Hua Hsien 罨畫軒 (the Porch of Rare Pictures), &c. placed among the rockeries which rise from the verdant waters of the small canal. It is one of the most perfect and best preserved Chinese gardens still to be seen in Peking, a miniature world, where every season brings its special flowers and every stone has a shape of its own [cf. plates 193-197].

At the north-eastern end of Pei Hai is a large enclosure containing the Altar of Silk Culture 先蠶壇 (Hsien Ts'an T'ang) in the midst of a beautiful mulberry grove. Adjoining it are the Imperial Sericulture Hall 親蠶殿 (Ch'in Ts'an Tien) and the Pool for Washing Silkworms 浴蠶池 (Yü Ts'an Ch'ih) besides some minor buildings, altogether a very picturesque compound with red walls and blue tiled roofs in a setting of rich verdure [cf. plates 198-201]. An important religious ceremony was performed here every spring by the Empress, of a similar nature to the Emperor's annual sacrifice at the Altar of Agriculture. On the morning of the day of «Pure Brightness» (Ch'ing Ming) the Empress, clad in ceremonial robes, and the Court

ladies in flower-embroidered overskirts, went in a procession to the Hsien Ts'an T'ang. The procession stopped at the Ch'in Ts'an Mên 親蠶門 (The Gate of Viewing Silkworms), and the Empress entered the hall where homage was paid to Lei Tsu, the spouse of the fabulous Emperor Hsüeh Yüan who, according to the Chinese tradition, first taught the people to breed silkworms and to weave silk into tissues. She sacrificed an ox, a sheep and a pig, and prostrated herself before the «Holy Silkworm Breeder» represented by his «spirit tablet». Afterwards the whole procession proceeded to the Tsai Sang T'ai, the terrace for the gathering of mulberry leaves. The Empress, followed by the Princesses, took a basket in her hand, and then each one cut a certain number of leaves in accordance with her rank. It may be added that the Empress Dowager took a great personal interest in the rearing of silkworms, and authorised some of her Court ladies, at the proper season, to feed and watch the worms both day and night. The great terrace, which has hardly been in use for twenty years, is now fairly well overgrown, and the pool is empty but the buildings which are under special protection are quite well preserved. The interior of the Ch'in Ts'an Tien is beautifully decorated with the Empress' birds, the golden «phoenixes», on a red ground and provided with a throne on a raised dais. It still has an air of feminine intimacy quite unlike the rather obtrusive splendour of some of the other ceremonial halls in the Imperial palaces [cf. plate 202].

A great deal could be added about the various buildings at Pei Hai, their architectural characteristics and their historical associations, but it seems hardly necessary, because whatever the details of information may be, they will not serve to convey more of the essential charm of this secluded place. Those who have walked along the shore of the «Northern Sea» remember, no doubt, much less of the actual buildings than of the living surroundings in which the luminous roofs, the red walls and the marble terraces appear. Nobody will forget the dark ailanthus and the weeping willows, the sweet-scented locust and the jujube of the spring days, the thick rushes which conceal the shore line and the lotus-flowers which gradually cover the waters as the summer ripens. Further away may be seen the silver grey herons wading in the shallow sea, and from the clear sky can be heard the whistling music of the doves with wooden pipes fixed on their tales. A small boat with some fishermen may be gliding over the water but slowly, very slowly, like the passing of time at this lonely place where everything is quietness and solitude. For

those who are in a hurry, anxious to do the sight-seeing as quickly as possible, Pei Hai will simply be a decaying park with a few picturesque buildings, deserted and denuded of their ancient beauty, but for those who come back and who have time to listen to the whispering of bygone ages, it will reveal some reflexes of the most intimate and human side of a wonderful court-life which, in spite of all its ceremonious splendour and formality, contained the same undercurrent of dreams and longings which still carries us to nature for inspiration and rest.

THE SUMMER PALACES.

The great Emperors of the Ch'ing dynasty, K'ang Hsi, Yung Chêng and Ch'ien Lung, were not satisfied with the various residences within the city walls of Peking that they had inherited from the preceding dynasty and largely rebuilt; they founded also some entirely new palaces, or rather, parks with buildings, outside the city, intended as summer resorts. The principal summer palaces of the Ming Emperors had been situated towards the South from the capital, but the new ones, constructed during the seventeenth and eighteenth century, were all situated towards the North-west, at a distance of ten kilometres or more from Peking. Very little remains nowadays of these Imperial foundations; the buildings have been destroyed by wars and conflagrations and the grounds have been neglected or wantonly devastated. Such is the case at Yüan Ming Yüan 圓明園 known as the Old Summer Palace, at Ching I Yüan 淨宜園 known as the Imperial Hunting Park, and at Yü Ch'üan Shan 玉泉山 known as the Jade Fountain; only Wan Shou Shan 萬壽山, known as the New Summer Palace, is still in a fairly good state of preservation, the gardens and buildings having been completely restored some thirty years ago under the Empress Dowager. The beauty and character of all these parks and summer palaces depended, generally speaking, much more on their situation and the way nature was remodelled than on the architectural monuments, and one may still, even after the destruction of the main buildings, obtain some interesting views at places such as the Old Summer Palace, the Jade Fountain and the Hunting Park. To describe these places in detail is practically impossible and perhaps also superfluous in this connection; their natural beauty is better realised from the photographs than from any descriptions, and their extension is so large, their topographical arrangement often so complicated, that it would require much more space than we have at our disposition to give a complete idea of it all. But a few historical notices about the Summer Palaces and the Imperial Hunting Park may not be out of place.

Yüan Ming Yüan (圓明園) is a very large enclosure — the original circumference is said to have been over 20 kilometres — which contained a whole series of palaces, pavilions and gardens built successively during the XVII th and XVIII th century[1]. The oldest part, founded under emperor K'ang Hsi, was known as Ch'ang Ch'un Yüan (暢春園) the Garden of Glorious Spring; to this was added in the Yung Chêng period (1723-1735) another large section known as Yüan Ming Yüan, and still more additions were made in the reign of Ch'ien Lung who erected not only a number of Chinese halls and pavilions but also a whole group of European palaces surrounded by extensive gardens and water-works. The only architectural remains that still may be seen at Yüan Ming Yüan are the ruins of these European palaces which were constructed of brick and marble, and not simply of wood, and consequently better withstood the great conflagration of 1860 than the Chinese buildings.

The best idea about Yüan Ming Yüan, as it appeared in its days of greatest expansion and glory, during the reign of emperor Ch'ien Lung, may be obtained from the descriptions of some of the French Jesuits who were attached to the Court as painters and mecanicians and who could move about more freely in the Imperial palaces than any other Westerners before the revolution. Most interesting in this respect is the letter from Frère Attiret, adressed to M. d'Assaut, dated November 1st 1743. It may be read completely in the well known collection «Lettres Édifiantes et Curieuses», vol. XXII (Paris 1781), we can here only give a few extracts in translation from the very long document[2] :

After having said a few words about the Imperial palace in Peking, which the writer thinks is about as large as the city of Dijon, he adds : «Pour les maisons de plaisance, elles sont charmantes! They consist of very wide grounds where mountains have been built by man-power twenty to fifty or sixty feet high, and these are

[1] According to Shun T'ien Fu Chih, Yüan Ming Yüan was founded in the 48th year of K'ang Hsi (1709) and was «Imperially bestowed on the benevolent Emperor Shih Tsung (Yung Chêng) for his feudal capital». The description of the place is merely a long list of the names of the buildings, hardly worth quoting as all these buildings are destroyed. — The significance of the name Yüan Ming Yüan has been discussed by M. Vissière in the *Bulletin de l'Association amicale franco-chinoise*, Oct. 1913, p. 303-306.

[2] The letter is also largely quoted by Combaz, in *Les Palais Impériaux de la Chine*, Bruxelles 1909.

divided by an endless number of small valleys. Canals of clear water (coming from the mountains) water these valleys and after dividing reunite in several places to form fountains, lakes, and seas. . .

«From one of the valleys many of the buildings can be seen. Their «façades» seem to be nothing but windows and columns; the woodwork is gilded, lacquered and painted; the walls are of grey brick, well shaped and well glazed. The roofs are covered with glazed tiles, red, yellow, blue, green and violet, which by their combination and arrangement make a pleasing variety of compartments and designs. These buildings have practically all only one story; they are placed on terraces which are two, four, six or eight feet high; the steps leading up to them are not even and smooth but seem to be formed by nature.

«Each valley has its pleasure house, small considering the whole extent of the enclosure, but large enough to accommodate the greatest of our European princes with his whole suite. Several of these houses are built of cedar-wood which is brought from 500 li away[1] and, in this vast enclosure, more than two hundred such palaces may be counted, without reckoning the pavilions of the eunuchs. . . The canals are crossed by bridges of varied form. The balustrades of some are of white marble, artistically worked and ornamented with reliefs.

«The very jewel of the whole composition is an island or a rock of rustic and wild appearance which rises in the midst of this lake, about six feet over the surface of the water. On this rock is built a small palace which contains over a hundred rooms (?). It has four «façades» and is distinguished by a beauty beyond description. One sees from here all the palaces along the border of the lake, the mountains which run down this way, the canals which lead the water to the lake, the bridges at the mouths of the canals, the pavilions and arches on the bridges, the groves which divide and hide the various palaces in order to prevent the people who are in one from seeing those who are in another. . . .

«The Emperor's apartments are situated quite close to the entrance gate, behind the audience hall with its courts and gardens. They form an island surrounded by a broad canal; one might call this palace a serail. And here can be seen the most beautiful things imaginable in furniture, ornament, painting (in the Chinese taste, I

[1] One li is about $\frac{1}{2}$ kilometre.

mean), costly wood, Chinese and Japanese lacquer, antique vases, porcelains, silk and gold and silver tissues. Everything that art and good taste can add to the wealth of nature has been brought together here. . .

«At home we are always trying to give our architecture unity and symmetry. We wish that one part of a building always should balance another part; this good order and symmetrical arrangement may also be found in the Imperial palace at Peking, as well as in some of the princes' palaces and in the official buildings, but in the Summer Palaces one finds rather variation and anti-symmetry. Here is represented a natural, rustique landscape, a kind of «solitude» rather than buildings constructed according to the principles of symmetry and equipoise. . . Each one of these small palaces seems to be made after some strange model, almost «au hasard», and not one piece seems to made to match another. . . But everything is in such good taste, that one cannot appreciate it all in one glance; one must study these buildings bit by bit; they offer infinite material for amusing and curious observation.» . . .

Anyone who has seen some of the Chinese garden-palaces and pavilions will admit that Frère Attiret's characterisation is quite to the point, though perhaps somewhat exaggerated in its insistence on the infinite variety of the buildings. It might have been written about certain parts of the Sea Palaces just as well as about Yüan Ming Yüan. The Chinese buildings at this place are now all levelled with the ground, the gardens are overgrown with grass and shrubs and the canals are filled with mud, but one may still obtain some idea about their original appearance from the collection of «Forty Views of Yüan Ming Yüan, painted by T'ang Tai and Shen Yüan», in 1744, preserved in the Bibliothèque Nationale in Paris. The pictures which are executed with great care on a fairly large scale (about one metre square) represent a number of the most important buildings with their surrounding gardens and courts, seen from above. The style of architecture is exactly the same as we know from the Forbidden City and the Sea Palaces, the principal «tiens» are placed on high marble terraces in various stages, the minor pavilions are embedded in beautiful groves of blossoming trees and the grounds are picturesquely modelled into a continuous panorama of hillocks and rockeries divided by canals and lakes [1].

[1] The same series of views from Yüan Ming Yüan has also been reproduced in wood engraving, though with certain modifications. The artists who painted the views were both well known members of the imperial «office of painting», and the explicatory notes to these pictures were writ-

The palaces in European style at this same place were begun in 1747 after drawings by Père Castiglione, the Italian Jesuit who won such a great fame in China as a painter, and the adjoining hydraulic works were constructed under the direction of Père Benoit, a French Jesuit who seems to have been quite familiar with the great «jets d'eau» at Versailles and Saint Cloud. As fare as one may judge from the ruins and the decorative fragments which still may be seen at Yüan Ming Yüan and in some Peking gardens, Père Castiglione must have drawn his main inspiration from Italian baroque architecture; some of the «façades» with their curving lines and their enormous volutes over the doorways and windows remind one of Borrominesque buildings, others of Genovese palaces from the late sixteenth century. The French influence is, on the whole, less apparent, though it may be traced in one or two of the more classically ordered «façades» and in some of the decorative panels on the screen walls which, as a matter of fact, seem to be copied after French eighteenth century engravings. It is quite possible that several of the ornemental motives, such as the rocailles, the mussels, the festoons, the garlands, the niches and the decorated pilasters may be identified in French engravings of the Louis XV period but the manner in which Père Castiglione has applied them is rather foreign to the French taste. The structural forms are arbitrary, the architectural members and proportions heavy and massive, the cornices are enormous, the volutes very full and bulging, the supports comparatively low in proportion to the upper members, the pilasters often banded, etc., features which are more in accordance with late Italian baroque buildings than with French structures from the early part of the eighteenth century [cf. plates 207-216].

The general outward appearance of these structures may be deducted not only from the remaining ruins but also from a series of twenty engravings in which they are reproduced with great exactitude of detail. The engravings were executed in 1786, according to a letter from Père Bourgeois to M. Delatour; the writer informs us that the engravings were made on the order and under the personal supervision of the Emperor by two or three Chinese pupils of Père Castiglione; and he adds that these were the first attempts of the Chinese to work «en taille douce»; (regu-

ten by Wang You Tuan, a well known calligrapher and minister under Ch'ien Lung. — Detailed historical informations about these paintings and their masters may be found in the article by M. P. Pelliot, *Les Conquêtes de l'Empereur de la Chine* in *T'oung Pao*, août 1920-21, p. 231-234.

lar line etchings had been executed earlier under the guidance of the Jesuits). Delatour who received this set of engravings (one of which was coloured) towards the end of the year 1787, expresses his delight over the facility and exactness with which the Chinese had succeeded in reproducing the European drawings. The printed edition must have been quite small, because the engravings are extremely rare, but photographs of them may be acquired in Peking; we reproduce a few of these together with the still existing ruins of the same buildings in order to give a more complete impression of the European architecture at Yüan Ming Yüan [cf. plates 209-216]. The original drawings for the engravings, made no doubt by the Jesuits who worked at the Imperial palace, were later on (in 1794) copied for the well known Director of the Dutch factory at Canton, A. E. Van Braam Houckgeest, who had the copies bound in an album and provided them with explanatory notices. This collection was later on presented by Van Braam to the French Government of the Directoire and may now be seen in the Bibliothèque Nationale in Paris. But the fate of the original drawings made by the Jesuit painters is still unknown[1].

It would indeed be unfair to expect that the European palaces constructed in China should be masterpieces of architecture; they are far from it. The workmanship is not of a very high standard, but it is nevertheless remarkable that such an enormous amount of ornamental sculpture and architectural details in European style could be executed by Chinese artisans under the guidance of some foreign priests. They are all worked in white marble and so are the colums and staircases, while the walls are made of bricks covered with plaster which was coloured in reddish hues. Most famous among the water-works was the great fountain which served as a water-clock and whose twelve animals (representing the animals of the Zodiac) cast jets in turn, each one during two hours of the day. It was situated right in front of the Imperial throne hall and formed the main centre of the European section of Yüan Ming Yüan.

Some interesting information about the buildings and the water-works at Yüan Ming Yüan are contained in the letter from Père Bourgeois to M. Delatour written in 1786[2] : «You can judge for yourself about the European buildings at Yüan Ming

[1] Cf. P. Pelliot, *Les Conquêtes de l'Empereur de la Chine* in *T'oung Pao*, août 1920-21, p. 232-238.

[2] Cf. Delatour, *Essai sur l'architecture des Chinois*, p. 215.

Yüan from the twenty engravings that I am sending you. These are the first attempts at engraving on copper done in China on the order and under the eyes of Emperor Ch'ien Lung. These European buildings are entirely furnished and decorated in European style. It is unbelievable what a mass of curious and beautiful things from the Occident this sovereign has collected. You ask me whether the Emperor has any glass from Venice and from France. He has had it for more than thirty years in such great quantities, that he hardly knew what to do with it all, and he ordered a great quantity of the finest glass to be cut into small panes for the European buildings. In the hall which was built for the exhibition of the Gobelin tapestries, sent from the French Court in 1767, are magnificent mirrors everywhere. This room which is 70 feet long and wide in proportion, is so filled with all kinds of furniture, that there is hardly any place to move, and many of these pieces have cost two or three hundred thousand livres, because they are inlaid with innumerable precious stones and their workmanship is exquisite.

«You would like to know whether the beautiful fountains and spring waters in the park of Yüan Ming Yüan are still in order after the death of Père Benoit and if we have any missionaries capable of keeping them in repair. To tell the truth, the great machine, constructed by Père Benoit for the purpose of bringing up the water for the fountains, is out of order by long usage. No attempt has been made to repair it, and the Chinese who never give up their old customs, except when they are forced to do it, have promptly come to help in carrying the water by hand. It is a political system in this country to give work and employment to as many as possible of the enormous masses of people who might become dangerous in their idleness. When it becomes known that the Emperor is going to make a promenade in the quarter of the European buildings, they employ for a day or two enough people to fill the immense water basin, and all the fountains are playing along the road of the Emperor.»

If these water-works were beginning to decay already during the reign of Ch'ien Lung, one may be sure that they were steadily falling into disuse during the early part of the nineteenth century. It is not surprising that the Europeans who arrived here in 1860, when the Franco-British army occupied Yüan Ming Yüan, found the palaces in very bad condition. The buildings were however still complete and filled with a quantity of beautiful things, as may be gathered from the descriptions by

Paul Varin and Comte d'Hérisson[1]. But after the soldiers had had a free hand to grab whatever they could carry away and all the principal buildings had been put on fire by order of Lord Elgin, little remained of the glories of Yüan Ming Yüan which probably was, as a whole, the most richly decorated and most picturesquely arranged Imperial residence built in modern times.

By order of emperor T'ung Chi certain preparations were made in 1873 for the rebuilding of Yüan Ming Yüan, but they had soon to be abandoned, because of lack of means. The task would indeed have been gigantic and difficult even for a government in better financial conditions than the Chinese at the end of last century. But the efforts to restore some parts of the destroyed palaces were renewed later on and then concentrated on Wan Shou Shan 萬壽山 (The Mountain of Ten Thousand Years), where the so called New Summer Palace is situated. Some parts of this palace had also suffered during the occupation as well as by subsequent fires, but on the whole it was better preserved than Yüan Ming Yüan, and after the Chino-Japanese war (1894-1895) the Empress Regent Tzu Hsi ordered the restoration of the greater part of the buildings. It became soon the favourite summer residence of the famous Empress who took a very lively personal interest in the arrangement of the grounds and the buildings[2].

The remarkably picturesque views at this place — so well known, since the New Summer Palace has been thrown open to the public (1914) — depend largely on the hilly grounds and the K'un Ming Hu, the lake which is named after the famous

[1] Paul Varin, *Expédition en Chine*, Paris 1862; Comte d'Hérisson, *Journal d'un interprète en Chine*, Paris, 1886.

[1] «The Summer Palace was always the Empress Dowager's favorite Palace, but after the Boxer rising and the subsequent occupation of Peking by the Allies, when foreign troops were stationed in both the Peking palaces, and so much damage done to them, she would have preferred to have lived the whole year round at the Summer Palace. As it is, she occupies it from eight to nine months of the year, going out to it at the first opportunity in the spring, and leaving it only when it is so cold as to make it impracticable. There is a system of heating it by furnaces beneath the floors, but her Majesty never used these, and the small Chinese porcelain stoves, sorts of braziers, were quite insufficient for heating the immense halls. This however would not have influenced her, as she never minded the cold, but it was very difficult for the officials to take the long trip to the Summer Palace during the winter, and this consideration alone caused her to move into the Winter Palace when the weather became very cold.» Katherine A. Carl, *With the Empress Dowager of China* (London, 1906), p. 200.

lake in the palace grounds at Ch'ang-an. It was arranged in its present shape in the Ch'ien Lung period, and from the same time is also the large bronze ox at its further end. In the lake is an island built on a foundation of marble and covered with artificial rocks in which caves and pathways are hollowed out, besides some quite important buildings. It is connected with the mainland by a long marble bridge with seventeen arches. Further away is the famous hunchback bridge forming a very steep arch over one of the canals leading into the lake. At the other side of the lake is the Marble Boat, a kind of two storied pavilion on a substructure in the form of a large junk placed a few feet from the balustrade of the shore. The main buildings are placed at the foot of the mountain on the south-eastern side grouped, as usual, around courts and gardens. They form a whole palace city in miniature with halls and pavilions for the various state functions, residences for the Imperial Family and its numerous retinue, temples and theaters, offices and guardhouses and an endless variety of localities for practical purposes. To describe them here in detail seems quite superfluous, as their architectural features offer nothing new of special importance. More interesting are the buildings higher up on the hillside, which is divided into terraces connected by long flights of steps and, higher up, by paths and tunnels which wind over the mountain slope. The summit is dominated by two large buildings, Fo Hsiang Ko (Buddha's Summer Tower), an octagonal tower in four stories on a projecting terrace, and Wan Fo Tien (Ten Thousand Buddhas' hall), a square structure entirely covered with green and yellow glazed bricks ornamented with small Buddhas in niches. At the side of the Fo Hsiang Ko is a small temple made of bronze, the various parts of which are said to have been cast by the Jesuits on the order of Emperor Ch'ien Lung. The panorama from the top of the mountain is splendid; the whole plane of Peking extends to the South-east, the mountains are rising on the western side and the beautiful lake washes the foot of the hill [cf. plates 217-229].

The paved pathways through the gardens, partly covered by open galleries or spanned by p'ai-lous, are still in good condition and may serve to give an impression of the old Empress' remarkable taste and love of nature in picturesque combination with a light and almost transparent architecture. Foreigners who visited the place when the Court was residing here have given enthusiastic descriptions of the intimate charm of the New Summer Palace and the Empress' faculty of blending

the architectural features with the life and beauty of nature. It may be worth quoting in this respect a few paragraphs from Miss Carl's book «With the Empress Dowager of China», because she had an unusual opportunity of enjoying the life and of observing the characteristics of the place and the people, as she was staying here during several weeks while occupied in painting the portrait of the old Empress:

«The buildings of the Palace proper, where Their Majesties and their suites live, are all massed in one great town-like group at the south-eastern end of the lake. In this group are the theater, with its court, and the Great Audience hall. Palaces, temples, summer-houses, tea-booths dot the whole surface of the great park, and all the vantage points have been utilized for constructions.

«A beautiful white marble terrace runs the length of the southern side of the lake. Pavilions at intervals vary the monotony of this line or give accent to the natural indentations of the banks. Picturesque landing places, with their marble steps lapped by the waters of the lake, also lend their variety to this terrace surmounted by its beautiful lotus balustrade.

«The highest of the hills in the park of the Summer Palace is crowned by the great temple of the Ten Thousand Buddhas. This is approached by hundreds of steps, which lead up from the broadest part of the marble terrace over the lake. Beautiful palaces are built along this terraced height. Picturesque p'ai-lou are built at such beautiful points that Nature herself seems to have designed these positions for them. A fair, verdure-clad island lies peacefully on the bosom of the lake, and the palace and temple built thereon seem a part of the natural formation of stone out of which they rise. A graceful seventeen-arched bridge of white marble connects this island with the northern bank of the lake... Nature and art are everywhere so blended, so harmonised, that it is difficult to tell which is which. The simple lines and beautiful proportions and harmonious colours (?) of the one storied Chinese buildings make even these seem almost a part of the landscape.

«Chinese architecture — and one grows to admire it very much when studied in its own environment — is tent-building, carried to its greatest perfection and made enduring by the use of materials that last. The grouping of the Chinese buildings is on the same order as the congregation of tents of some roving tribe of Nomads. The downward curve and upturned tilt of their roofs is but the natural

slope of the canvas and its uplifting by the tent poles. These slender tent poles have developed into the supporting pillars of the verandha, and the raised canvas door of the tent has grown into its buoyantly curved roof. The ornamental eaves are but the solidified silken fringes and embroidered valances of the tents of old.»

The observations are, no doubt, on the whole quite correct — they have been made over and over again by various writers — yet, I should hardly think that the sole and principal origin of the Chinese buildings (be they temples or palaces) is the tent. The architectural forms of the Chinese are probably also derived from more permanent structures in India and Central Asia, but it is quite evident that they retain in the striking shape of their roofs a close similarity with the tent.

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Yü Ch'üan Shan (玉泉山) or the Mountain of the Jade Fountain, is, according to the tradition of the Chinese, the foremost of the Eight Famous Sights of Peking. Nobody who has visited the place will deny that the tradition is well founded; it would be difficult to point out a spot of more exquisite natural beauty in the neighbourhood of the capital. The grounds are uncommonly picturesque, as they rise in a succession of hills and terraces; the growth is abundant, the old ruins beautifully shaded by magnificent trees, and in the midst of it all is the crystal lake into which the water, that springs out of the mountain side, is collected before it becomes defiled by any muddy dikes or canals. It is this wonderful spring and lake — embedded in a rich growth of shrubs and flowers — that gives the place its peculiar charm and also its name. Beyond the lake are the mountains, rising gradually higher and higher, crowned at different places with tall pagodas. The contrast is very effective, the whole view remarkably fine, when seen from the right spot with the idyllic lake in the foreground and the rugged mountains in the far distance.

Most of the temples, palaces and pavilions which formerly adorned this place are now destroyed or half ruined and the pathways and bridges, built under Emperor K'ang Hsi or in earlier times, exist only in part. But three famous pagodas may still be seen here (cf. plates 233-235) besides some picturesque walls and temple gates. It is possible that a closer study of the ruins and some of the buildings which have been adapted in modern times for practical purposes (such as a lemonade factory)

would lead to an identification of some of the famous sites of the Jade Fountain, mentioned in the old chronicles, but even so, we would hardly know much more about the artistic character and beauty of the Imperial palaces. Its present charm depends entirely on the fresh and verdant nature; it is a place where tourists and the citizens of the capital often spend a few days during the warm season in one of the small hotels which have been arranged at the foot of the mountain. It seems thus hardly necessary to quote all what is said about the former buildings in the Chinese chronicles, a few paragraphs from Shun T'ien Fu Chih may suffice to give an idea about the main sights of the Jade Fountain at its time of glory and some data regarding its early history.

«Ching Ming Yüan (靜明園), the Quiet and Luminous Garden, is situated on the southern slope of Yü Ch'üan Shan. The Western Mountains are deep and wonderful and there is a marvellous fountain of sparkling brightness and many picturesquely winding pathways. According to the ancient accounts, there was in the time of Emperor Chang Tsung of the Chin dynasty (1190-1208) a palace called Fu Jung Tien (芙蓉殿) but no traces of it are now to be found; there are still the caves Hua Yen (華嚴) and Lü Kung (呂宮). The present garden was arranged in the 19th year of K'ang Hsi (1680) and it was first called Ch'eng Hsin (澄心), Clarify the Heart, but the name was changed in the 31st year of K'ang Hsi (1692) to Ching Ming Yüan.

«Emperor Kao Tsung (Ch'ien Lung) wrote sixteen poems on the most famous sites of the place.

«The main gate is towards the South, and outside this gate, to the East and the West, are waiting rooms and at the sides of these minor gates. In front of the gates is a pond of high water. Inside the gate is the Kuo Jan Ta Kung (廓然大公), Vast and Greatly Beneficent Hall, and at the sides of it two minor buildings. (This is the site of the first poetry.)

«Behind the Kuo Jan Ta Kung, on its northern side, is a pond and in the midst of it is the Fu Jung Ching Chao (芙蓉晴照), the Hibiscus Glorious and Brilliant. (This is the site of the second poetry.)

«To the West is the Hsü Shou T'ang (虛受堂) and on the middle slope one arrives at the Yü Ch'üan Shou T'u (玉泉趵突), the Gushing and Sparkling Jade Spring. (This is the site of the third poetry.) It was formerly known as the Hanging Rainbow

of the Jade Spring. . . Above it are two stelae with inscriptions; the one to the left is provided with five characters : the First Spring Under Heaven; the one to the right contains the notice of the First Spring under Heaven of the Jade Fountain ridge, the inscription composed by Emperor Ch'ien Lung and written by Wang Yu Tun. On the terrace above are two pillars; on one of them is engraved Yu Ch'üan Shou T'u (玉泉趵突), on the other an imperial edict.

«Higher up is the Lung Wang Miao (龍王廟), the Temple of the Dragon King. If one enters the temple compound on the South and follows the stone path, one arrives at the Chu Lu Shan Fang (竹鑪山房), the Mountain Cottage of the Bambu Jar. (This is the site of the fourth poetry.) Towards the South is the K'ai Chin (開錦), Embroidery like Pavilion and the cave of Kwan Yin. . . »

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The most devastated of all the Imperial Palaces or summer resorts in the neighbourhood of Peking is the place which is popularly known as the Imperial Hunting Park. The Chinese name Ching I Yüan (淨宜園) may however be more properly translated as «The Hermitage» or «Mon repos». It is situated on Hsiang Shan (香山), the Fragrant Mountain, one of the most beautiful divisions of the Western Hills. The place was arranged with fine roads, rockeries, gardens and summer-houses under Emperor K'ang Hsi and extensively repaired in the tenth year of Ch'ien Lung, who was much attracted by its natural beauty, as appears from one of his poems. It may have fallen into disuse towards the end of the Ch'ing dynasty, but it was only at the time of the Revolution that it was completely destroyed (1911). It is said that the keeper of the place took advantage of the chaos then existing in Peking and thereabout and hewed down all the rare and ancient trees and sold them for personal gain. Shortly afterwards large parts of these grounds were acquired by two wealthy Chinese philanthropists who founded here two schools, one for girls and one for boys. Higher up on the mountain is nowadays a small hotel which offers a cool and restful retreat during the warm season. Nothing remains of the Imperial buildings, except some terraces and the long staircases by which they are connected, but there are still some magnificent specimens of old cypresses and pine-trees to bear witness of the ancient beauty of the surrounding park [cf. plates 240-249]. The description of Ching I Yüan in Shun T'ien Fu Chih may

be worth quoting in part, as it gives a fairly clear idea about the original arrangement of this summer palace :

«In front of the buildings are two great gates, and passing through them one finds left and right two arches. Between their pillars is a stone bridge, leading over the Moon River (月河). Close by the bridge are the Official Waiting rooms (朝房). Inside the palace is the Hall of Official Audience (勤政殿) with audience chambers North and South. In front of them is the Crescent Pond (月湖); on the North is the Chih Yüan Study (致遠) and West of this the Yün Ch'in Study (韻琴), the Music Room and the Sound of Falling Snow Porch (聽雪軒). To the left is the two storied building known as True Harmony (正亙和平). Behind and West of the Hall of Official Audience is the Banqueting Hall (横秀餙) and South of it the Pavilion of Sunset Beauty (日勺佳) and to the North the Pure Lodge Porch (清寄軒). Behind the Banqueting Hall stands an arch, and on the further side is the House of Beautiful Views (麗矚樓); behind it the Cloudy Pavilion (多雲亭) and southward the Green Cloud Gallery (綠雲舫). Southward from the Pavilion of Beautiful Views is the Study of Gay Leisure (虛朗), which also was called the Hamlet of Everlasting Rest (永安邨). Before it is a canal leading the water in meadering flow, and southward a gallery with Buddhist pictures. East is the Hall of the Exquisite Iris (郁蘭堂) and West the Building of Stored Fragrance (貯芳樓). The back canopy is named Wu Wai Ch'ao Jan (物外超然) and outside it are the palace gates at all four points of the compass.

«Outside the East gate are two stone roads, leading South to the Fragrant Hills and East through the gate in the enclosure to Tai Shuei P'ing Shan (帶水屏山). The front verandha of this faces South and to the West is the waterfall (對瀑) and to the North the Windy House (懷風樓). Left is the little summer house, called Pruning the Passions (琢情閣), on the South-East is the Tê I (得竟) library. On the West is the Yang Hill, the I Ch'ü Ching Lu (一曲精盧). The Tai Shuei P'ing Shan waterfall flows here eastward from the twin well (雙井) and finally becomes a pond.» In addition to these buildings and spots of beauty are still mentioned two or three minor pavilions, the «Cliff of Ornamental Stones», the «Slope of the Tame Deer» and the «Temple of the Dragon King». The very large and ornamental p'ai-lou, covered with multicoloured tiles, which still is to be seen at this spot, may be a remaining part of the Temple of the Dragon King.

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Some of the large mansions or city estates of the Manchu princes in Peking may be counted among the most remarkable historical buildings in the capital. Although much dilapidated and in some instances made over in modern times, they are still apt to give an idea about the intimate charm and picturesque character of these vast architectural compositions, embedded in luxuriant gardens. It is probable that their state of decay hardly detracts from their natural beauty; it certainly accentuates the intimate connection between the buildings and the unhampered growth of nature, intensifying the romantic air of the half hidden retreats, where none but the memories of olden times abide. Such is the case at Ch'êng Wang Fu, where only some of the minor buildings are inhabited and the gardens most exuberant. Ch'i Yeh Fu, the estate of the seventh Prince, is largely renewed and serves as residence for the ex-Emperor's father and younger brother. Li Yeh Fu is partly better preserved; it contains some old buildings, probably of the Ming dynasty, besides several later ones.

All these «fu», of which there were originally eight in Peking, belonging to the eight «Old Princes», created by the first Manchu emperor, were composed according to the same principles as we have observed at the Imperial summer palaces, that is to say, with a succession of courts, sometimes surrounded by walls, sometimes simply enclosed by the buildings on the four sides and with extensive gardens beyond the main buildings. The more important among these estates contain fifteen to seventeen courts of varying size but always of quadrangular form and with buildings of the same type, though often smaller than in the Imperial «palaces». The courts in the front parts are generally quite bare, divided simply by paved pathways, while those of the inner quarters are planted with trees and arranged in a more or less garden-like fashion. To describe these in detail is beyond our present scope; the plates will serve better than any words to convey some impressions of their picturesquely varying character, impressions which, indeed, also are largely dependent on the conditions and the seasons in which these secluded mansions are seen.

Li Wang Fu 禮王府 is probably the oldest of the Manchu princes' residences in Peking. It existed already in the Ming period and was then known as Chou K'ui Fu

周奎府. At the time of emperor Shun Chih it became the residence of the fourth prince, Li Wang. It is now in the possession of an adopted heir of the family. Some of the buildings, such as the very remarkable large gate hall, may well be from the Ming period; this gate is, as a matter of fact, one of the finest structures of its kind in Peking and it has escaped all later restorations. But the residential buildings have been renewed during the latter part of the nineteenth century. The garden is fairly large but less original than some of the other princes' gardens [cf. plates 250-254].

Ch'êng Wang Fu 成王府 was called in the Ming period Li Liang Fu 李良府; it belonged then to the well known minister of Emperor Wan Li, Li Liang. The plans of the buildings and the general arrangement of the gardens are, no doubt, from his time but the actual constructions are later. Ch'eng Wang was the fifth prince created by Emperor Shun Chih. The family reached its zenith in the time of Emperor Tao Kuang (1821-1850), when Prince Ch'eng was governor of the capital and a very prominent military official. The fu was probably largely rebuilt at this period, but soon afterwards, in the time of Emperor Hsien Feng (1851-1861), the whole estate was taken from the family and the then Prince Ch'eng (the son of the famous governor) — a noted debauchee and opium smoker — was by Imperial decree deprived of his rank. The fu has been left to take care of itself since then; the old pavilions are half ruined and the gardens in a state of complete abandon, but as such, they are probably more exuberant than ever, more beautiful and romantic than any other of the princely gardens in Peking [cf. plates 255-265].

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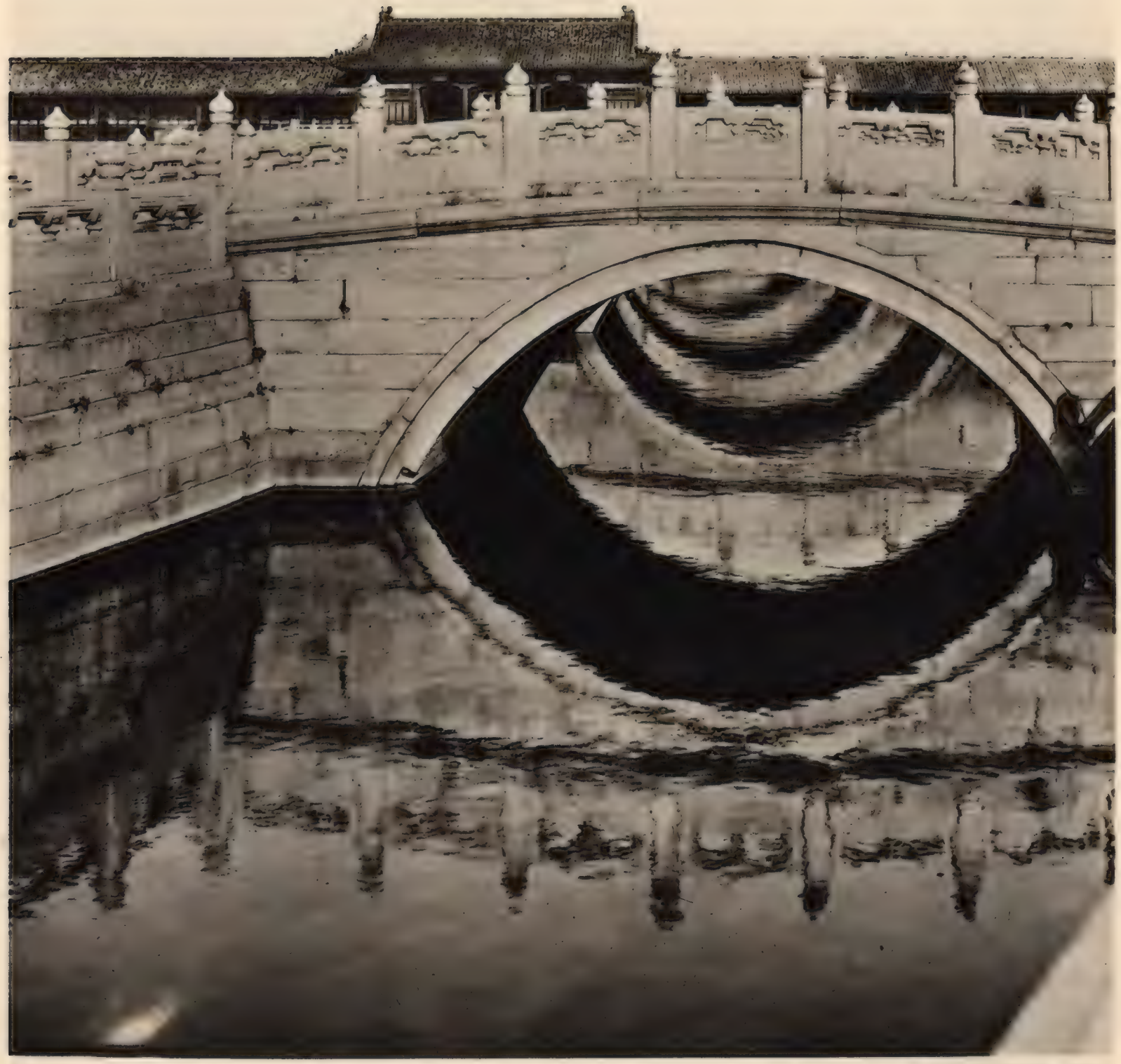

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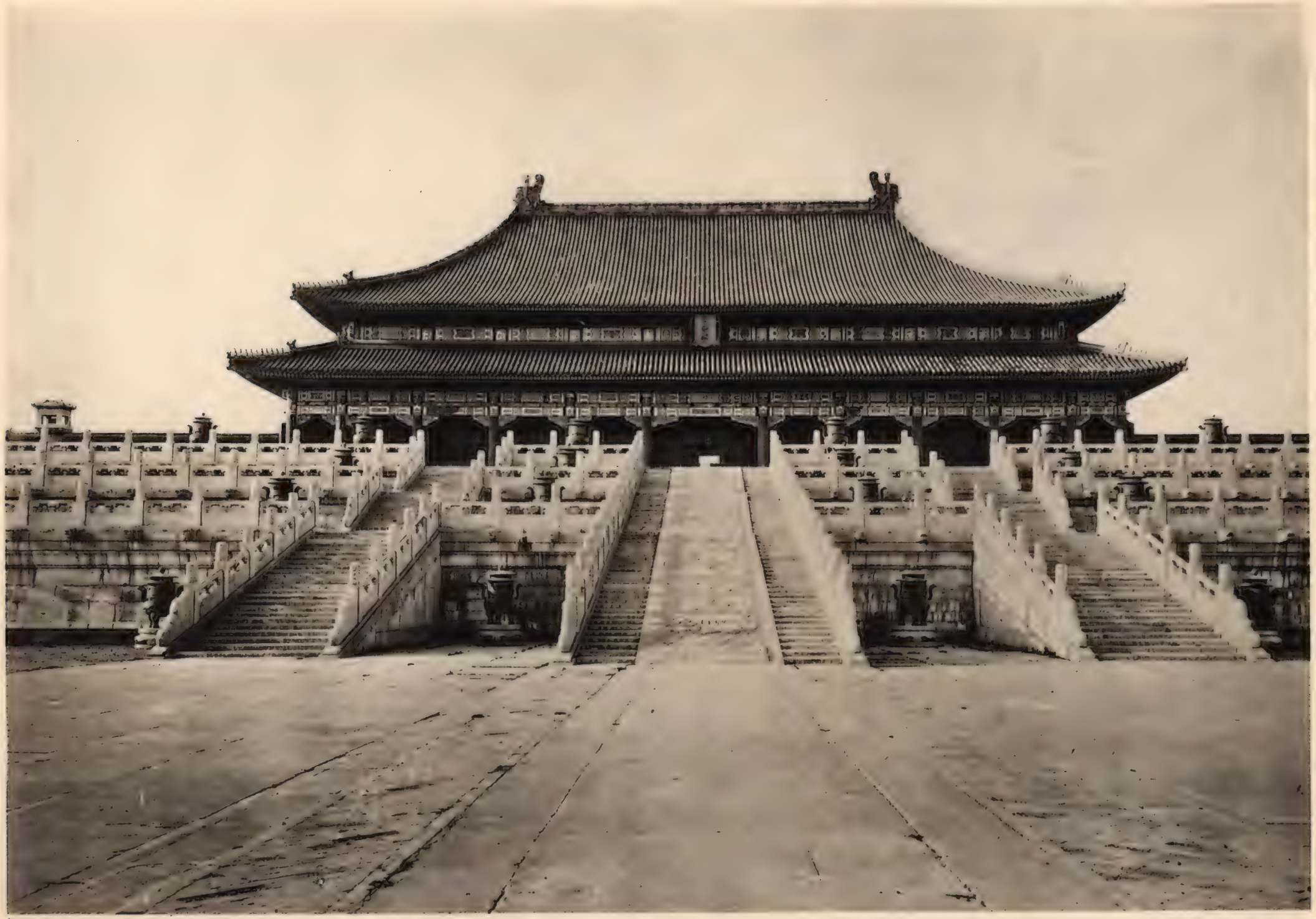

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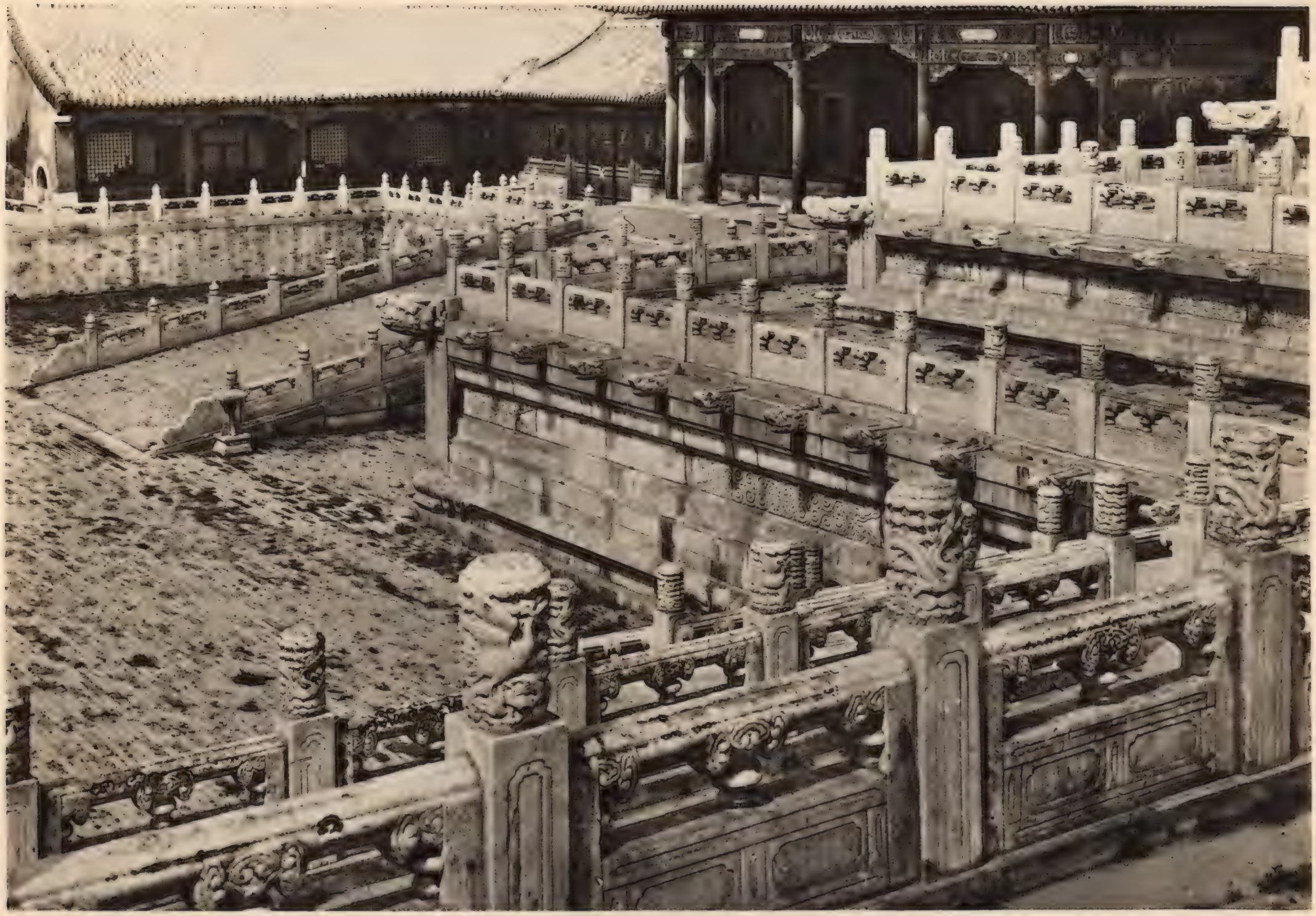

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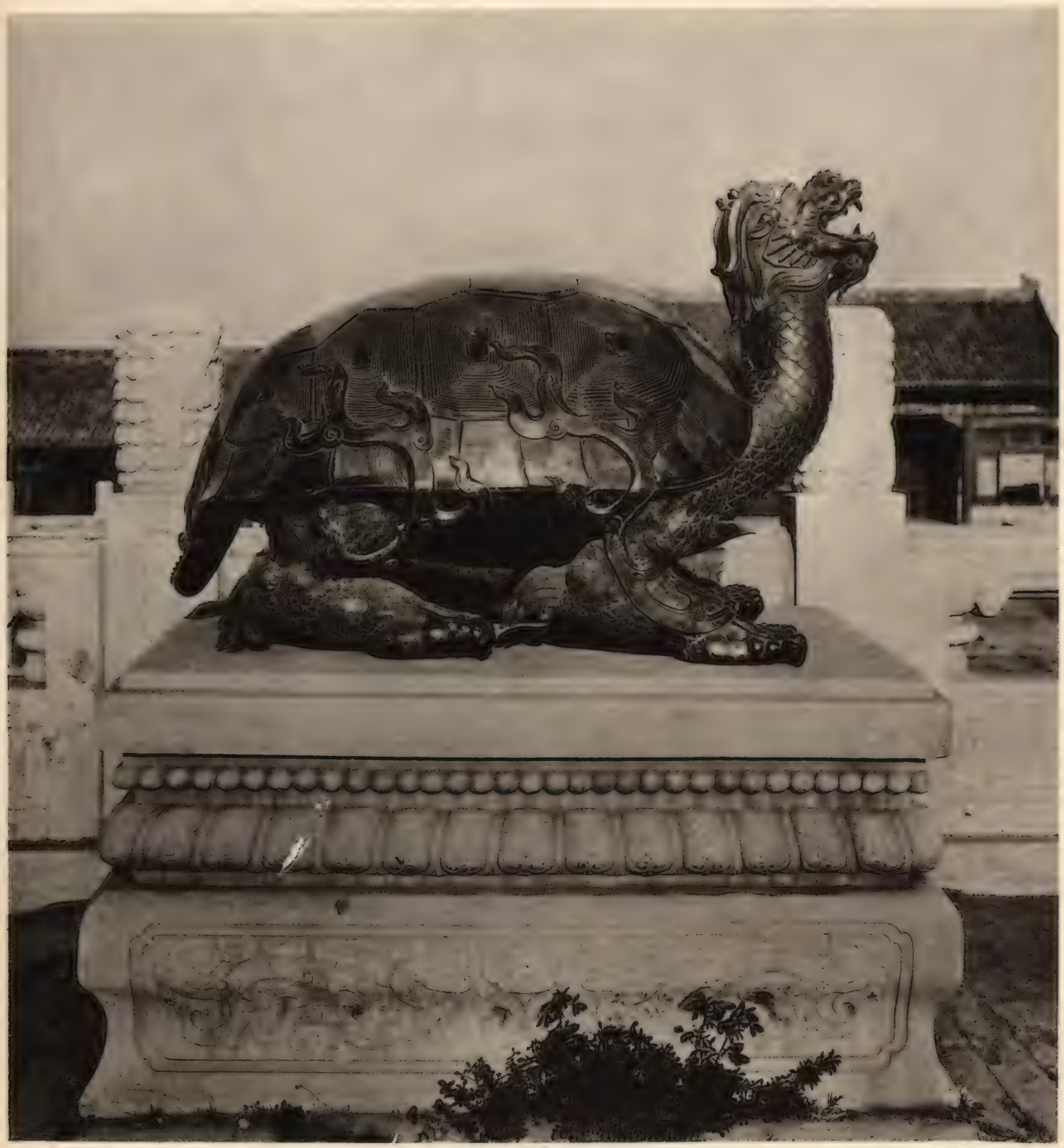
LE CADRAN SOLAIRE DEVANT LE T'AI HO TIEN. THE SUNDIAL IN FRONT OF T'AI HO TIEN.



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太和殿下龍陛

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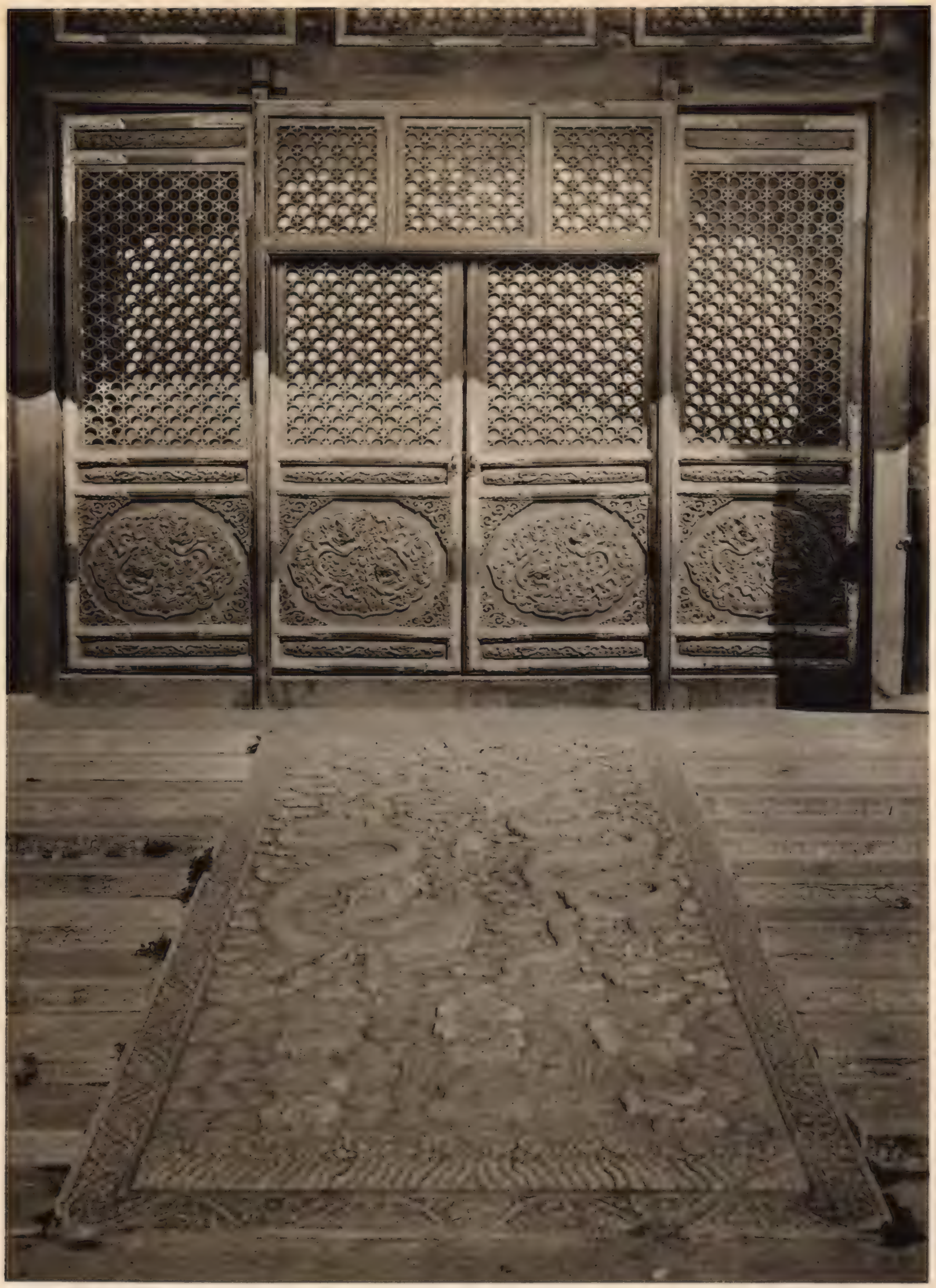
LA VOIE IMPÉRIALE DEVANT LE T'AI HO TIEN, VUE D'EN BAS.

THE IMPERIAL PATHWAY IN FRONT OF T'AI HO TIEN, SEEN FROM BELOW.



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DRAGON-SHAPED WATER SPOUT
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中和殿 西北之寶和殿龍 [illegible]

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CHUNG HO TIEN FROM THE NORTH EAST AND PART OF T'AI HO TIEN.

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GENERAL VIEW OF PAO HO TIEN FROM THE SOUTH-WEST

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PAO HO TIEN : FAÇADE SUD.

PAO HO TIEN : THE SOUTH FACADE.

保和殿廊子

Cliché Osvald Sirén — *Hélio Léon Marotte, Paris*

PAO HO TIEN : LA GALERIE DE LA FAÇADE. — THE FRONT GALLERY OF PAO HO TIEN.

保和殿房山及房崖

Cliché Osvald Sirén

Hélio Léon Marotte, Paris

PÁO HO TIEN : LE PIGNON DÉCORÉ ET LES TOITS.

PAO HO TIEN ; THE DECORATED GABLE AND THE ROOFS.

保和殿前門

Cliché Osvald Sirén — *Hélio Léon Marotte, Paris*

PAO HO TIEN : L'ENTRÉE PRINCIPALE.

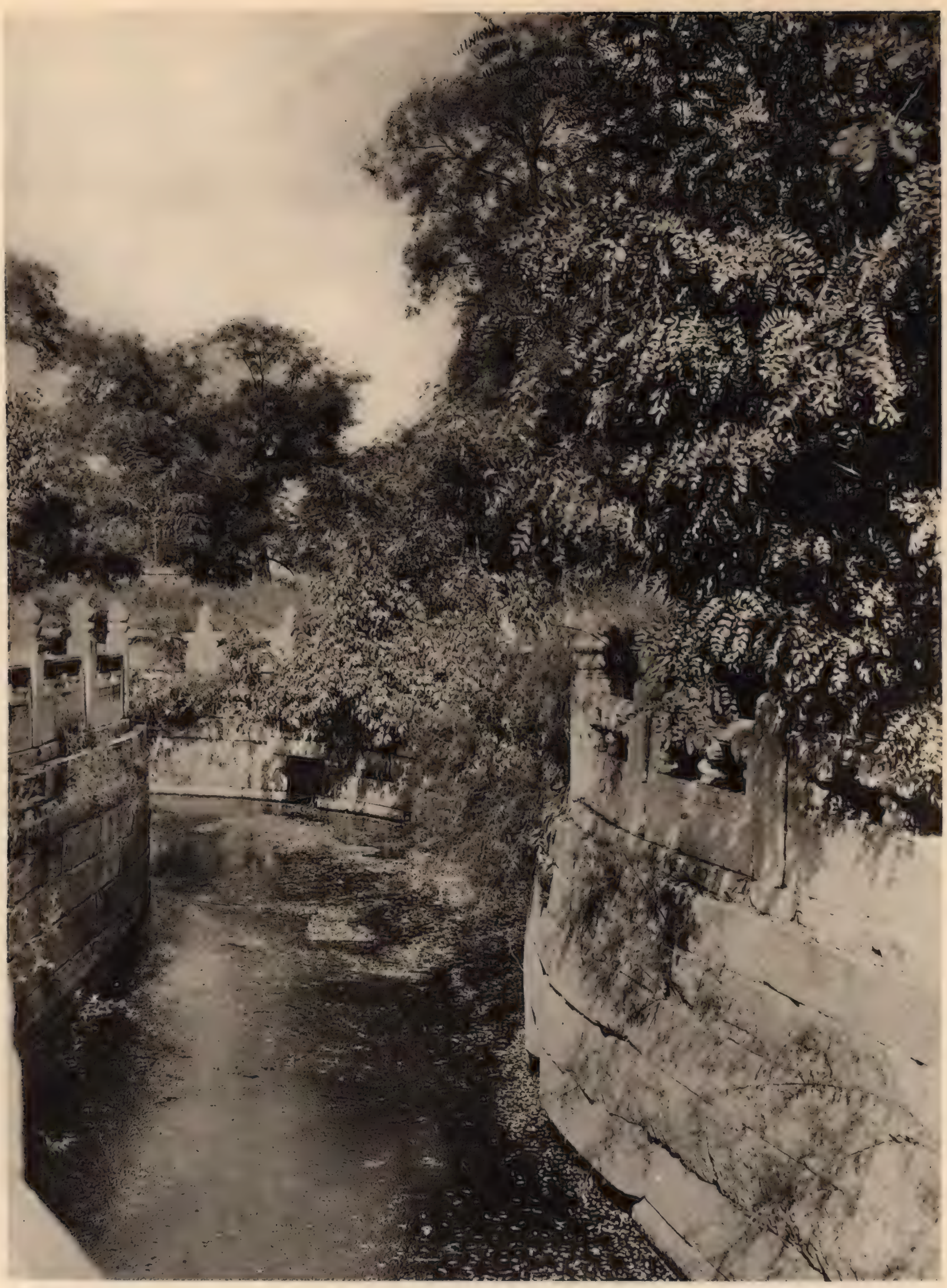
THE MAIN ENTRANCE OF PAO HO TIEN.

保和殿側面黃城及金鍋

Cliché Osvald Sirén — *Hélio Léon Marotte, Paris*

LE MUR ROUGE ET LES CHAUDRONS DE BRONZE DORÉ, PRÈS DU PAO HO TIEN.

THE RED WALL AND THE GILDED BRONZE CALDRONS AT THE SIDE OF PAO HO TIEN.



武英殿西面金水河

Cliché Osvald Sirén

Hélio Léon Marotte. Paris

LA RIVIÈRE D'OR
A L'OUEST DU WOU YING TIEN.

THE GOLDEN RIVER
WEST OF WU YING TIEN.

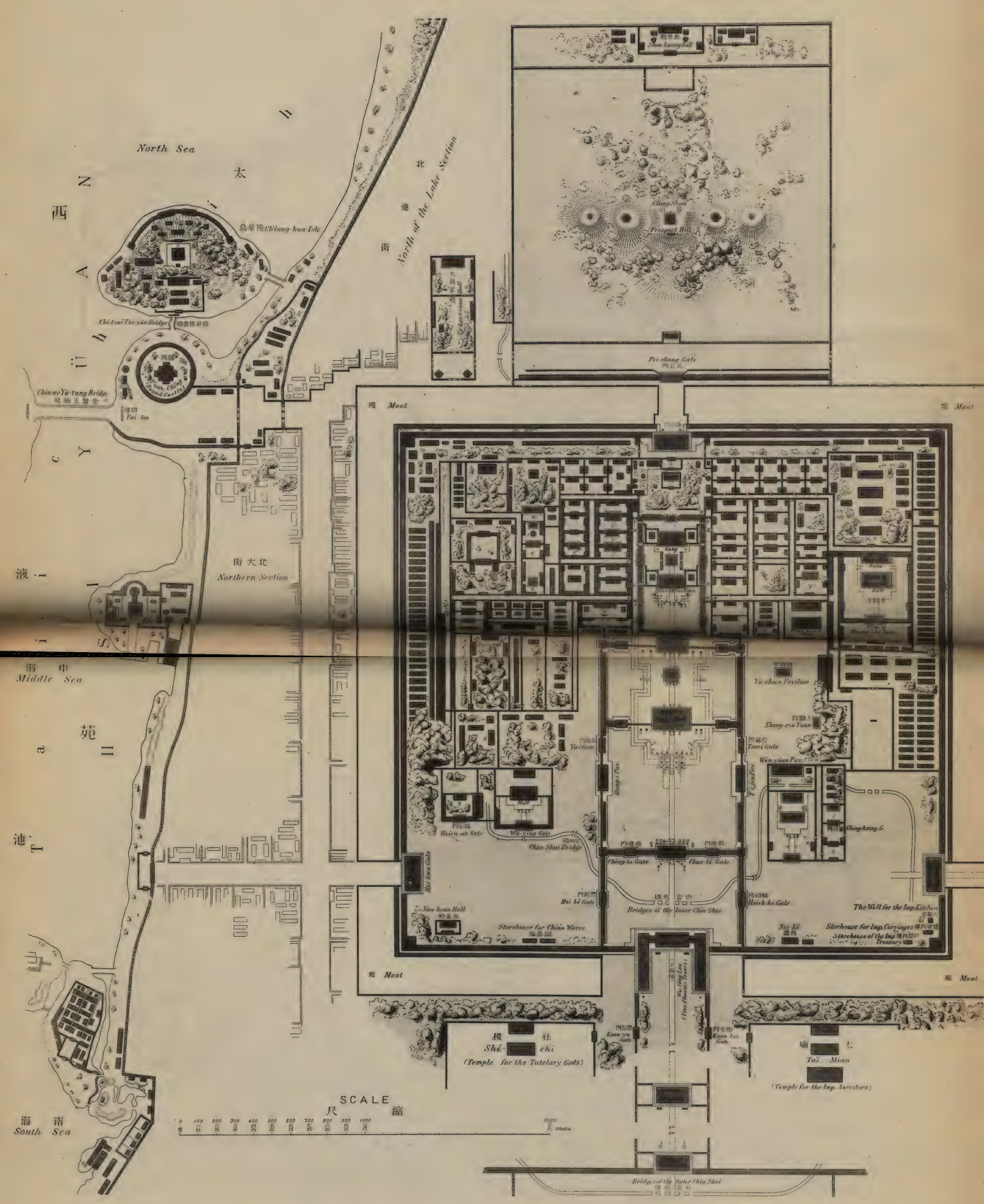
武英殿西北博物館

Cliché Osvald Sirén

Hélio Léon Marotte, Paris

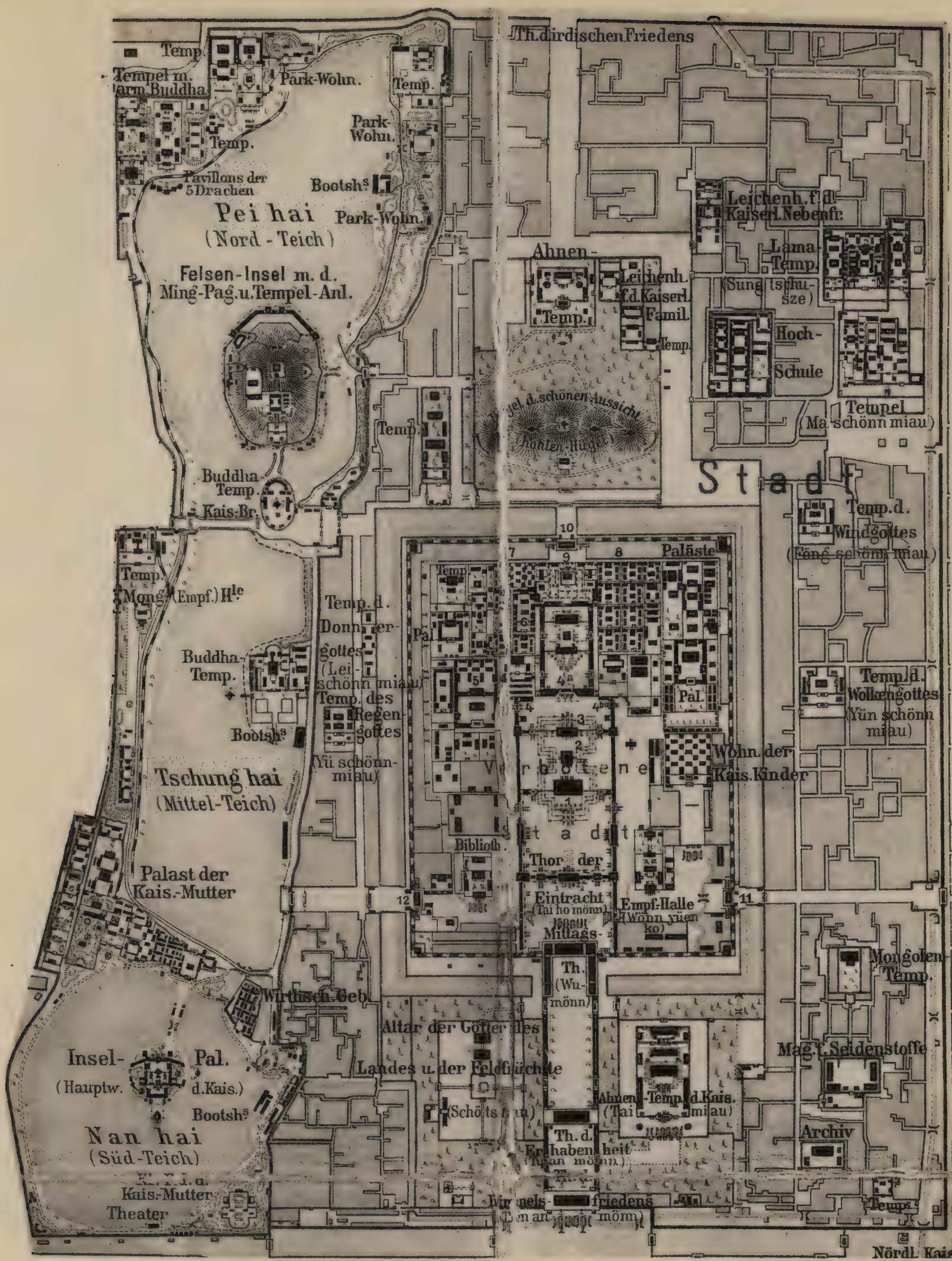
MAISON MODERNE SERVANT DE DÉPÔT POUR LES OBJETS D'ART, AU NORD-OUEST DU WOU YING TIEN.

MODERN STOREHOUSE FOR WORKS OF ART NORTH-WEST OF WU YING TIEN.



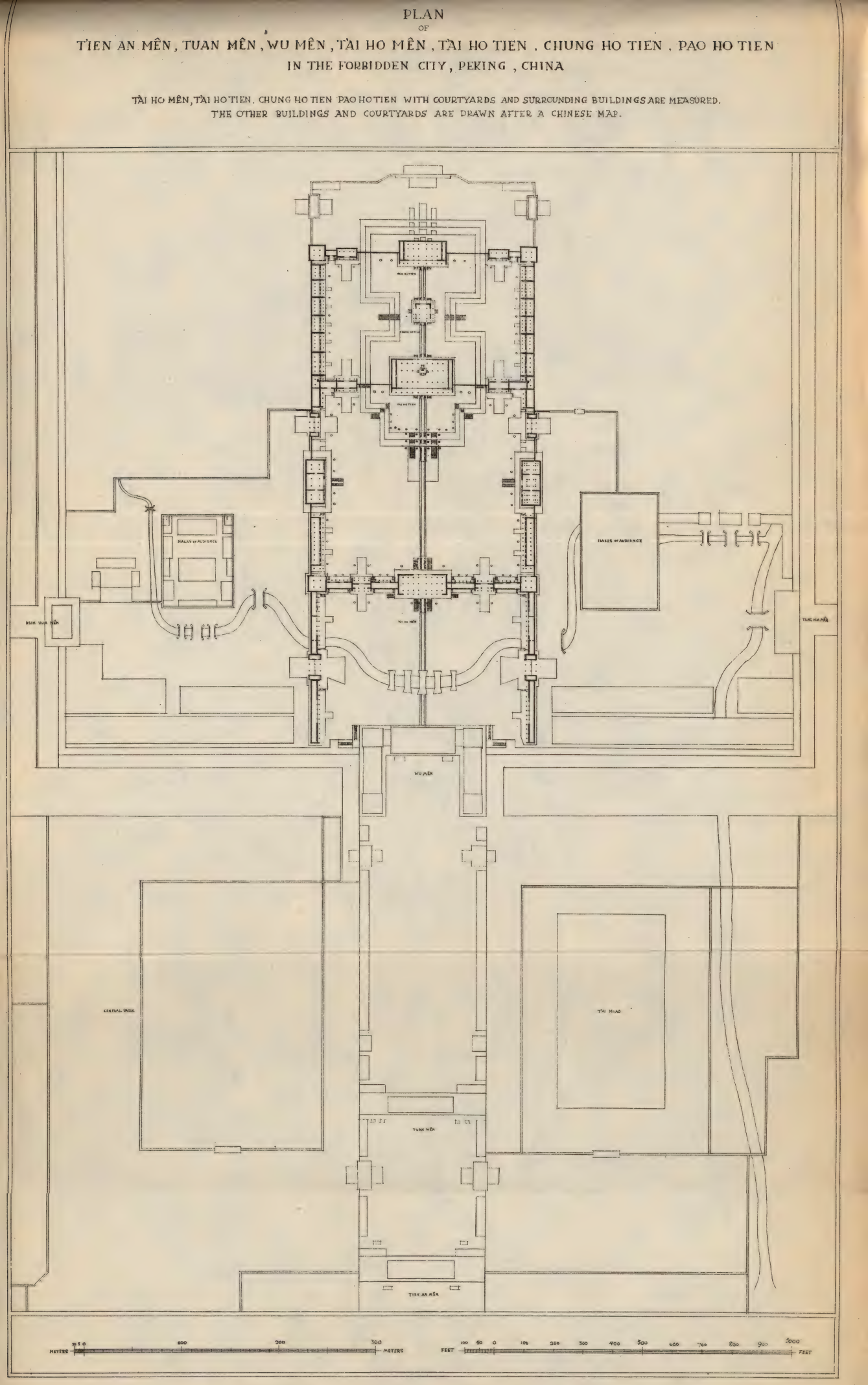
1. — Plan de la Cité Pourpre Interdite, du Mei chan et d'une partie des « Palais de Mer », d'après la carte publiée par l'Ecole des Ingénieurs de l'Université Impériale de Tokyo.

1. — Plan of the Purple Forbidden City, Mei Shan and Parts of the Sea Palaces, according to a map published by the College of Engineering of the Tokyo Imperial University.



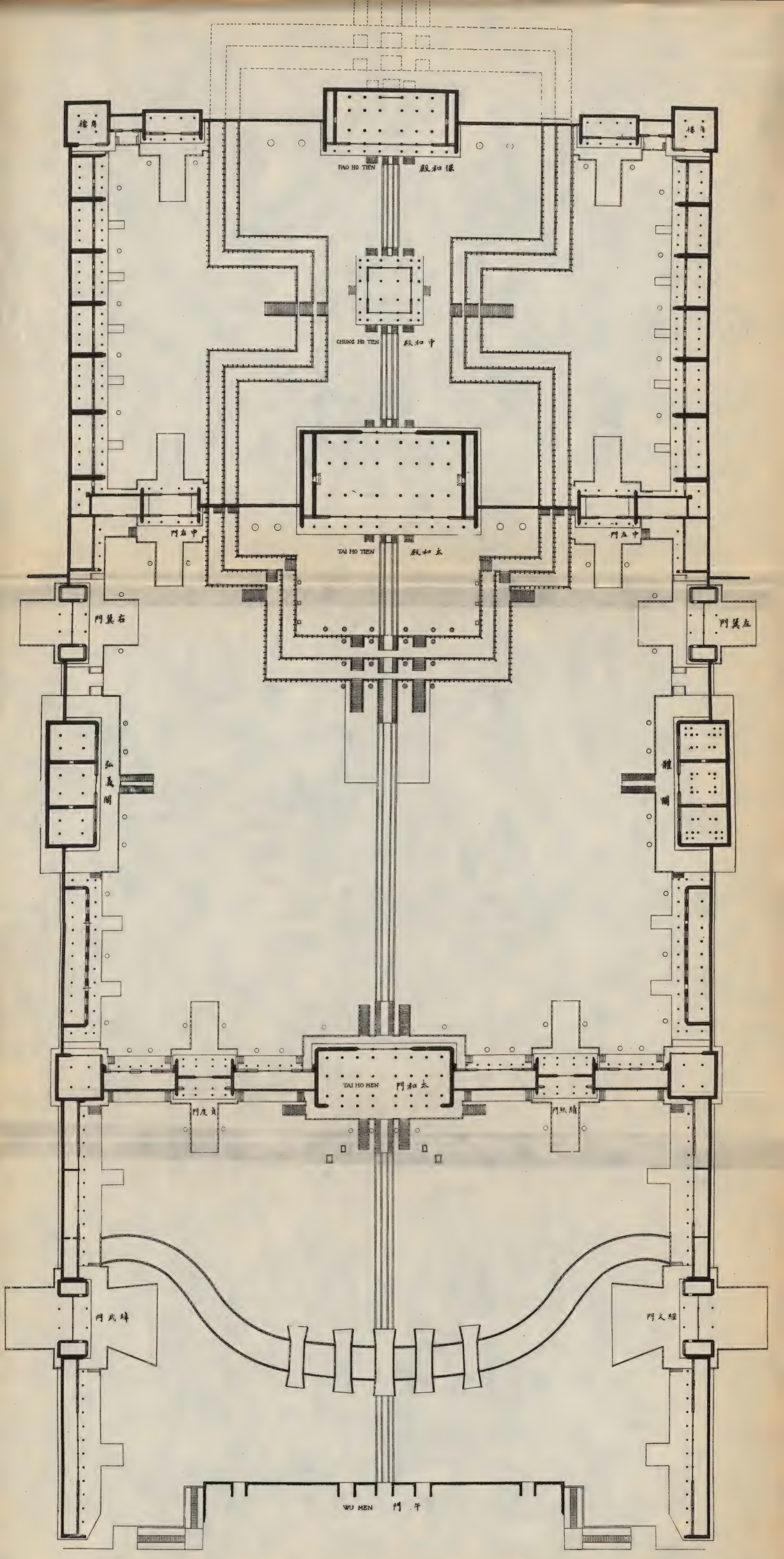
2. — Plan de la Cité Impériale de Pékin, d'après la carte levée par la Section topographique du Corps Expéditionnaire allemand a Pékin (1900-1901).

2. — Plan of the Imperial City of Peking. From the map prepared by the Topographical Section of the German Military Expedition Corps in Peking 1900-1901.



3. — Plan du quartier méridional de la Cité Pourpre Interdite et de ses abords. Dessin de M. J. Albin Stark.

3. — Plan of the southern section of the Purple Forbidden City and the area in front of it. Drawing by J. Albin Stark.

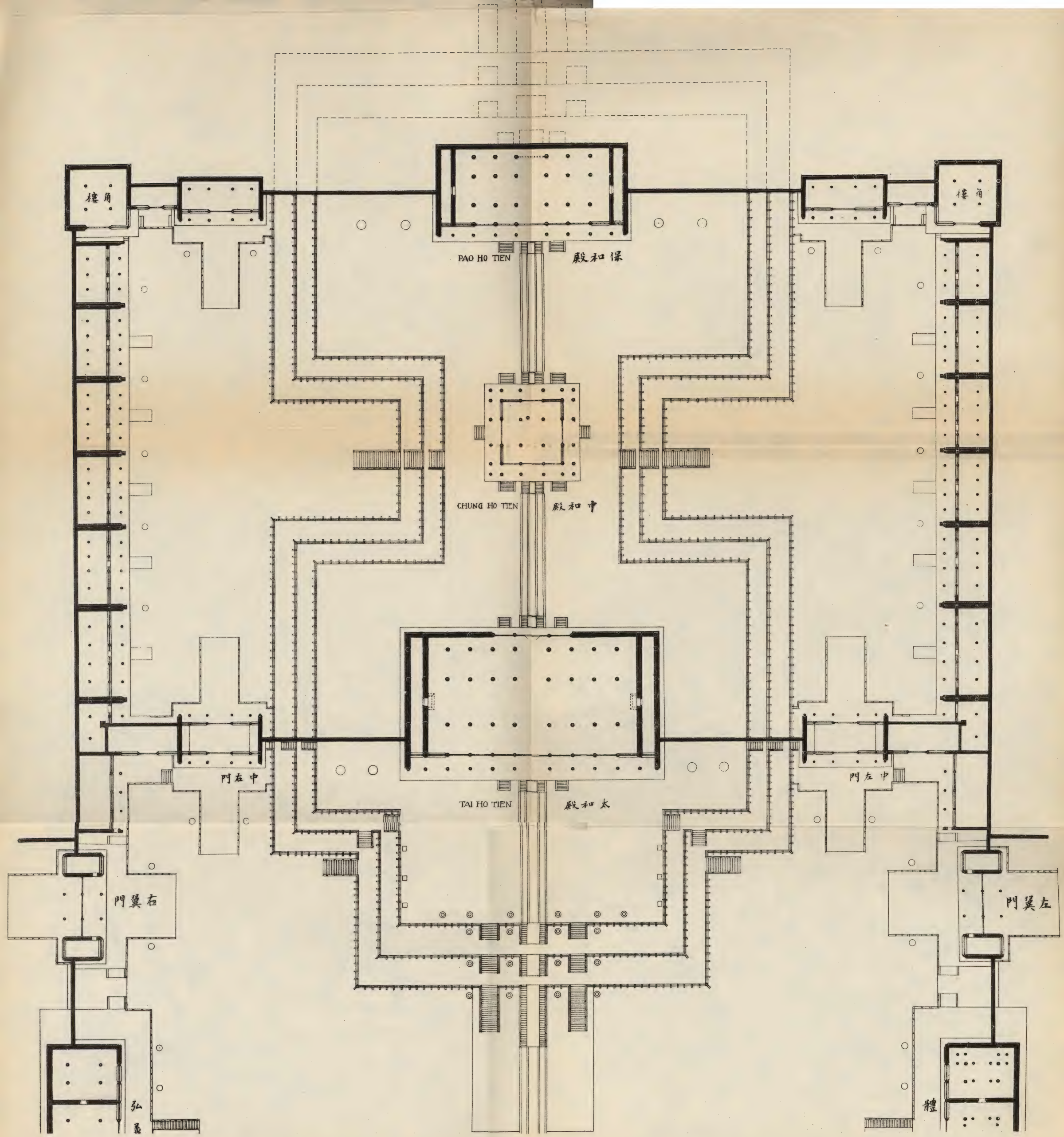


PLAN OF
TAI HO MEN, TAI HO TIEN
CHUNG HO TIEN, PAO HO TIEN
WITH COURTYARDS AND SURROUNDING BUILDINGS
IN THE FORBIDDEN CITY IN PEKING CHINA.
MEASURED AND DRAWN BY
J. Albin Stark architect
Peking June 1923

中國北京清
故宮太和門
太和殿中和
殿保和殿連
殿院及四週
群房平面圖
通義洋行建築
師施達克打樣
中華民國十二
年六月製

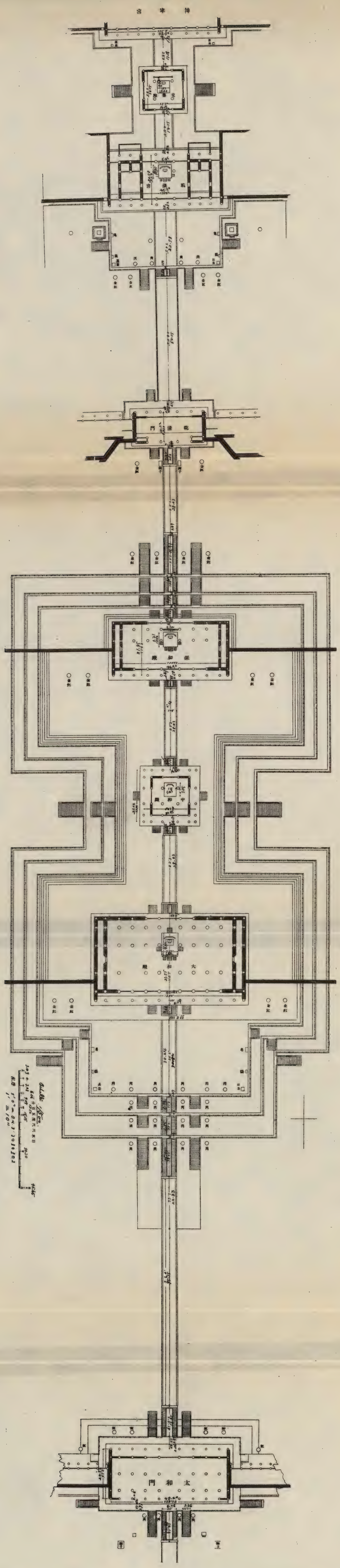
4. — Plan des parties de la Cité Pourpre Interdite actuellement nationalisées. Dessin de M. J. Albin Stark.

4. — Plan of the nationalised parts of the Purple Forbidden City. Drawing by J. Albin Stark.



5. — Plan des « Trois grands pavillons » (San ta tien) et des édifices environnants. Dessin de M. J. Albin Stark.

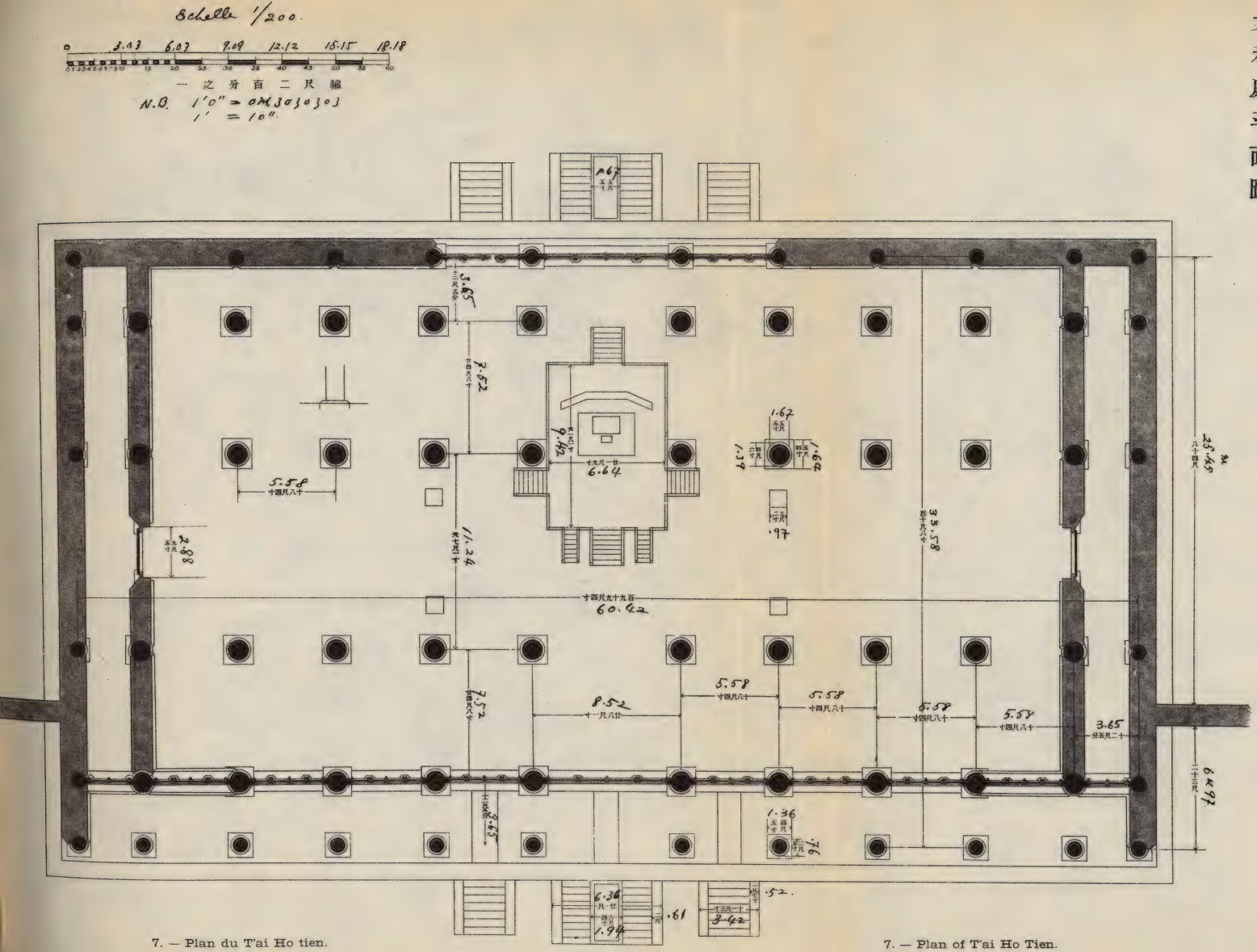
5. — Plan of "San Ta Tien", the Three Great Halls, and the surrounding buildings. Drawing by J. Albin Stark.



6. — Plan des édifices situés sur l'axe principal de la Cité Pourpre Interdite. Ce dessin et les suivants sont reproduits, avec l'autorisation de M. Ito, d'après le Report of the College of Engineering of the Tôkyô Imperial University, 1903. Les mesures écrites à la main sont calculées en mètres, les autres en pieds japonais.

6. — Plan of the buildings forming the central axis of the Purple Forbidden City. This and the following drawings are reproduced with the permission of Professor Ito after the Report of the College of Engineering of the Tokyo Imperial University 1903. The measurements written in ink are in meters, the others in Japanese feet.

太和殿平面圖

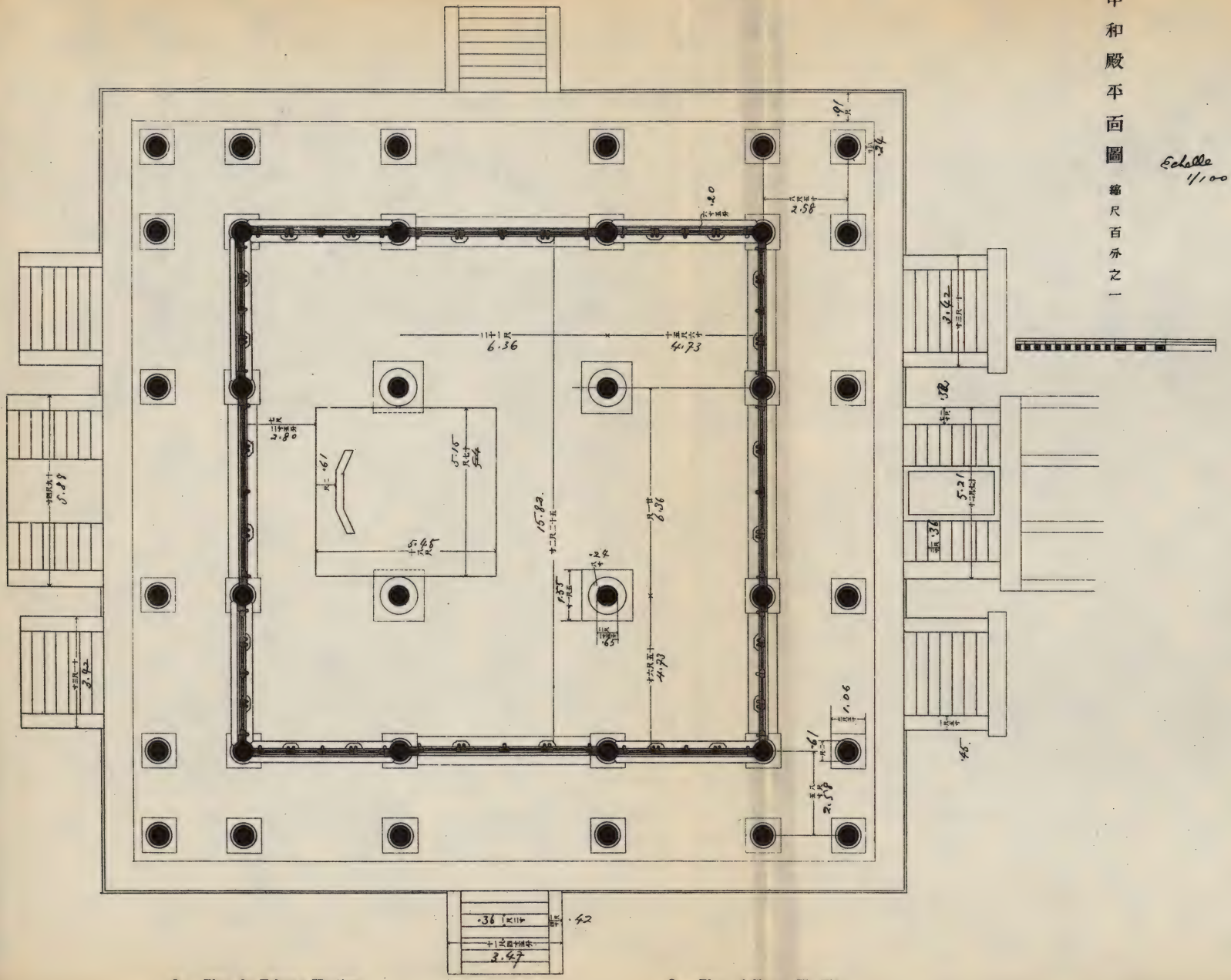


7. — Plan du T'ai Ho tien.

7. — Plan of T'ai Ho Tien.

中和殿平面圖 縮尺百分之一

Echelle 1/100.



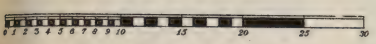
8. — Plan du Tchong Ho tien.

8. — Plan of Chung Ho Tien.

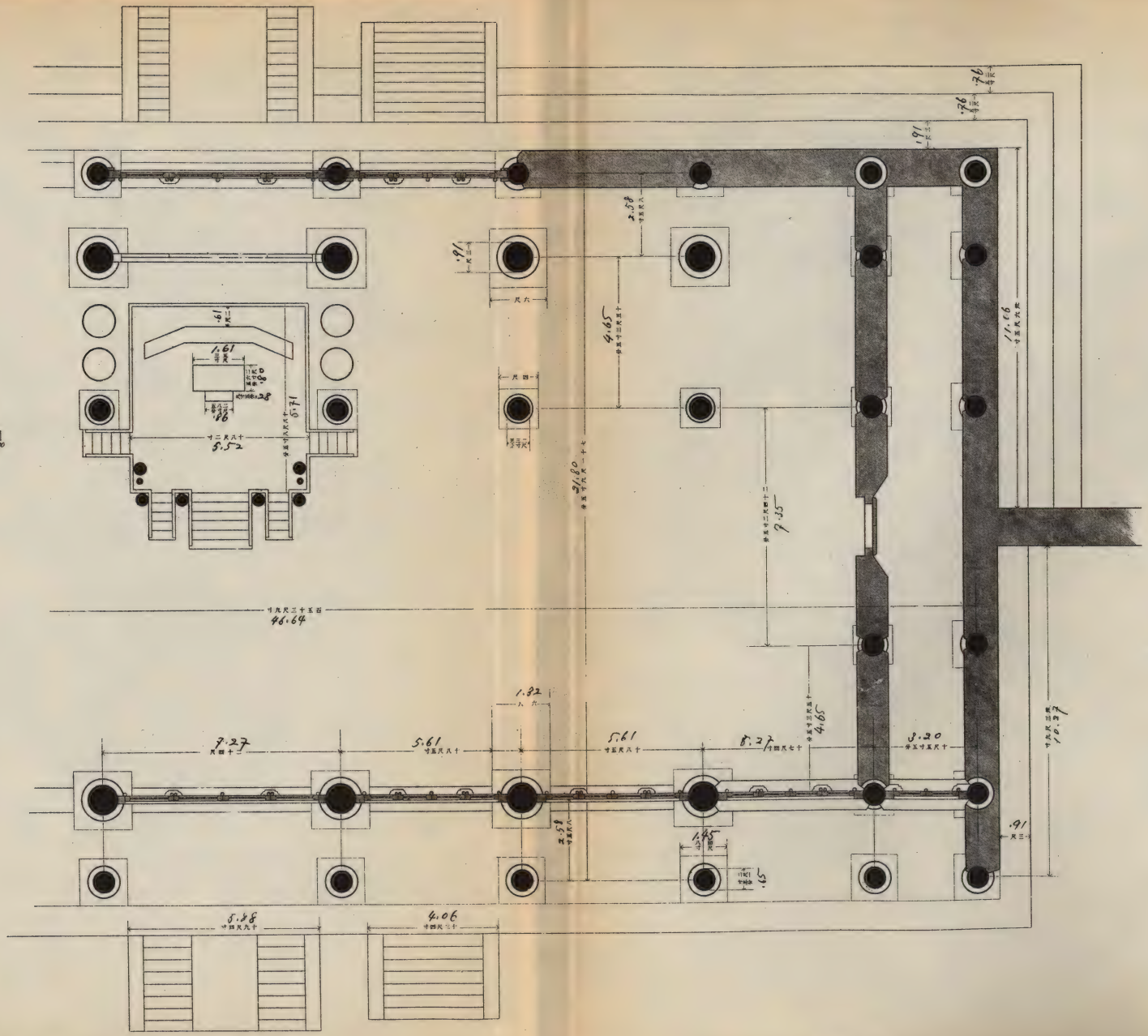
保和殿平面圖

縮尺百分之一

Echelle 1/100



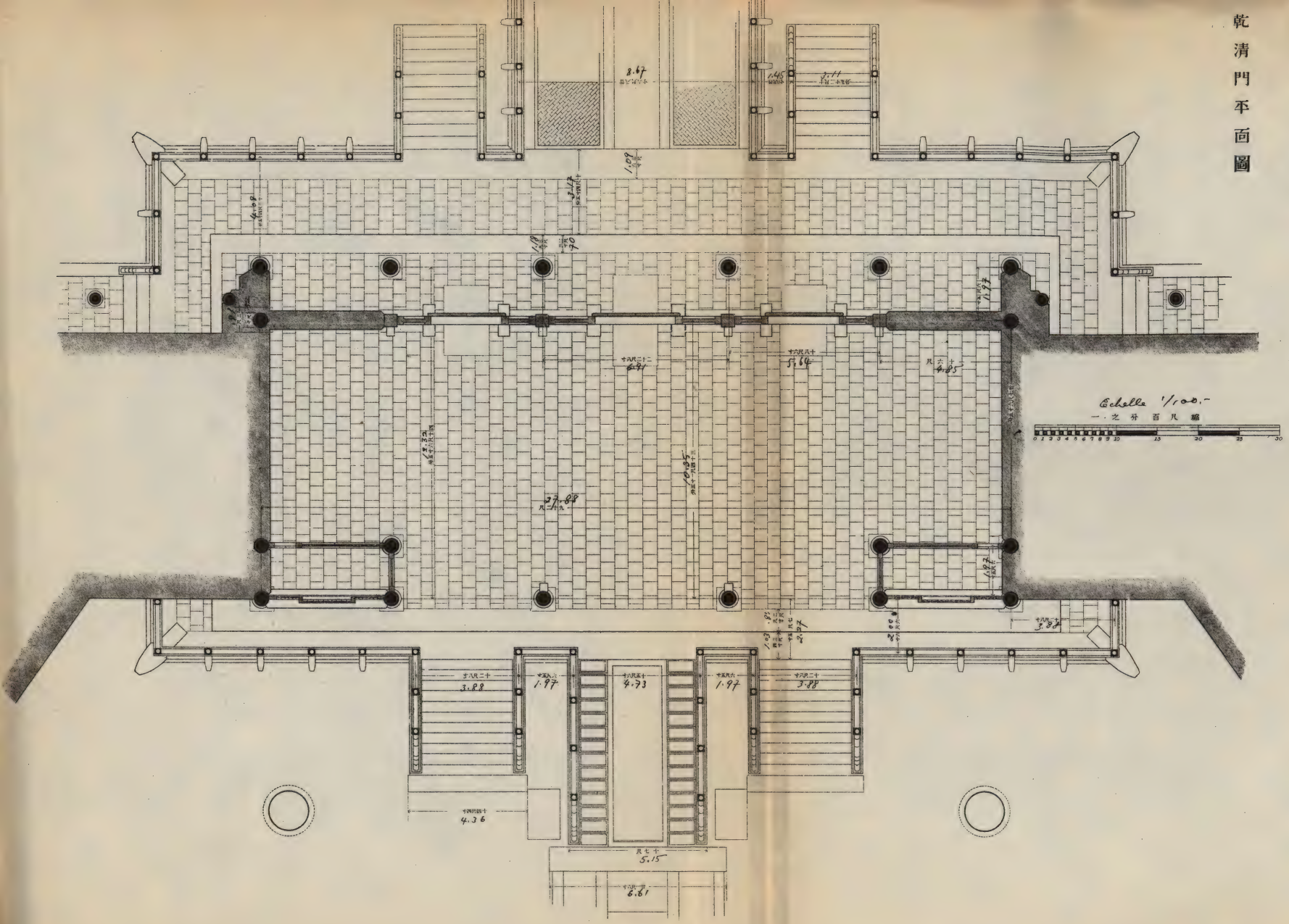
N.B. 1' 0" = 0m 30 10 3
1' = 10"
1" = 10'''



9. — Plan du Pao Ho tien.

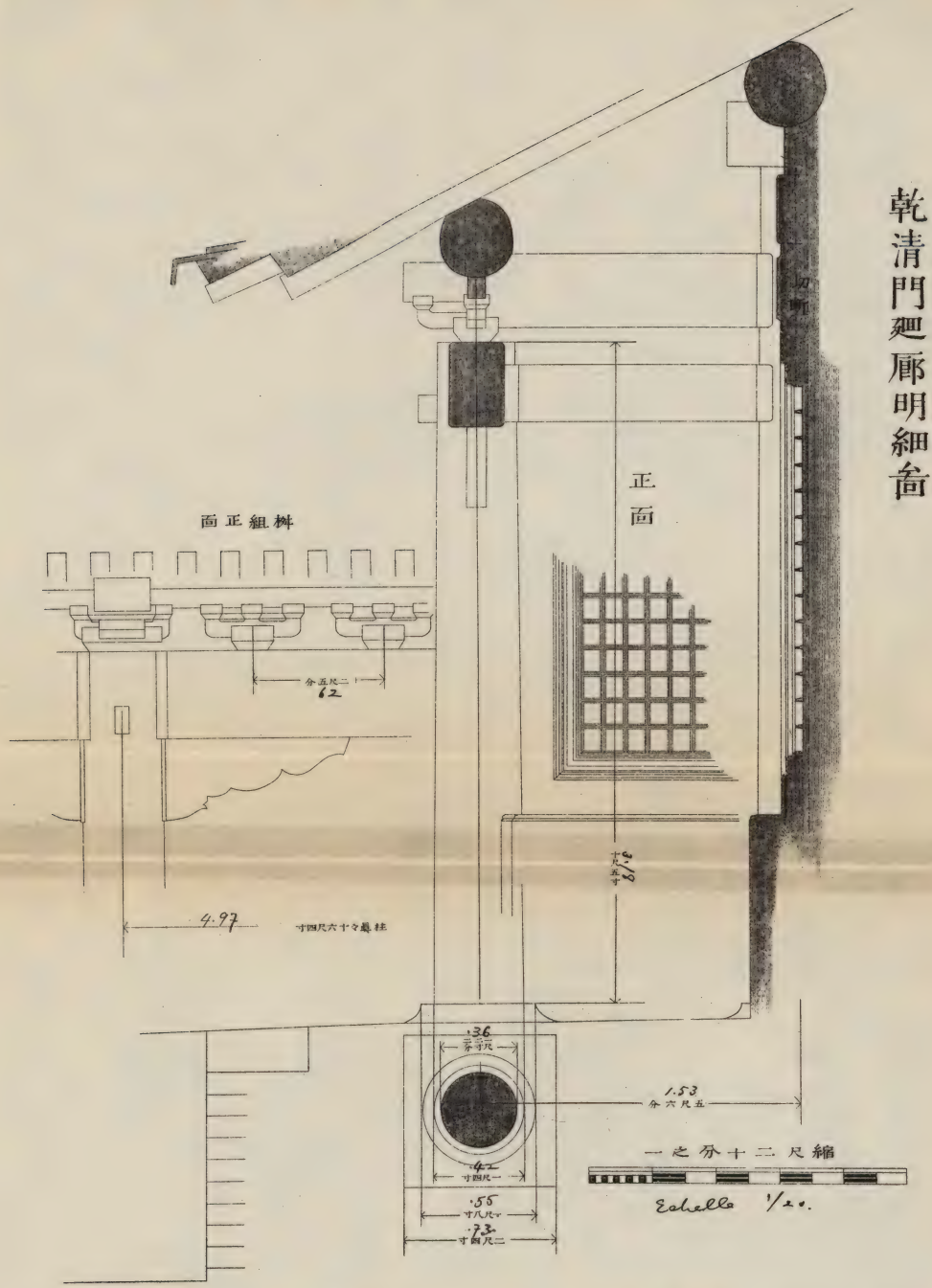
9. — Plan of Pao Ho Tien.

乾清門平面圖



10. — Plan du K'ien Ts'ing men.

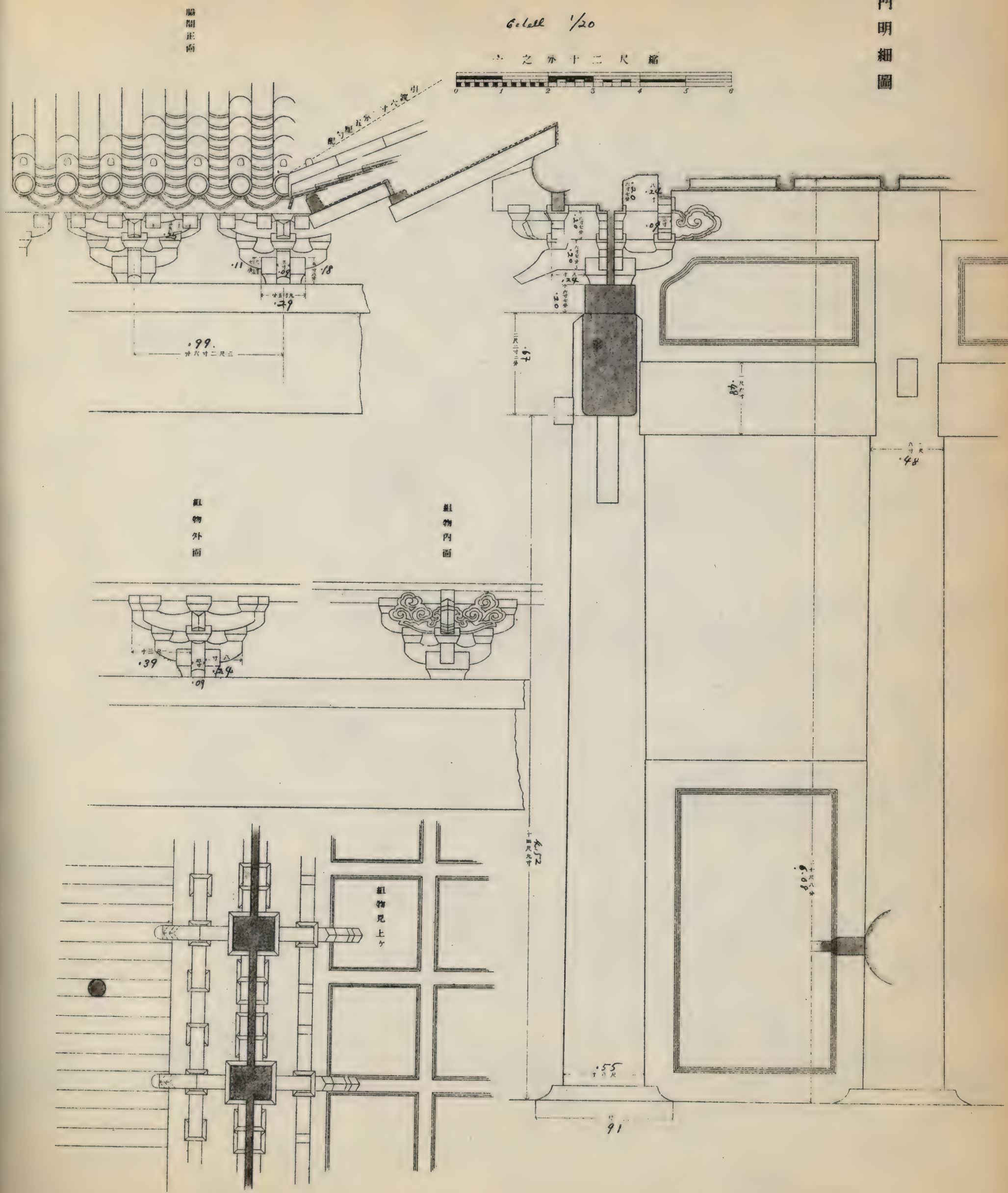
10. — Plan of Ch'ien Ch'ing Mên.



11. — K'ien Ts'ing men; coupe de la galerie en façade.

11. — Ch'ien Ch'ing Mên; cross section of the front gallery.

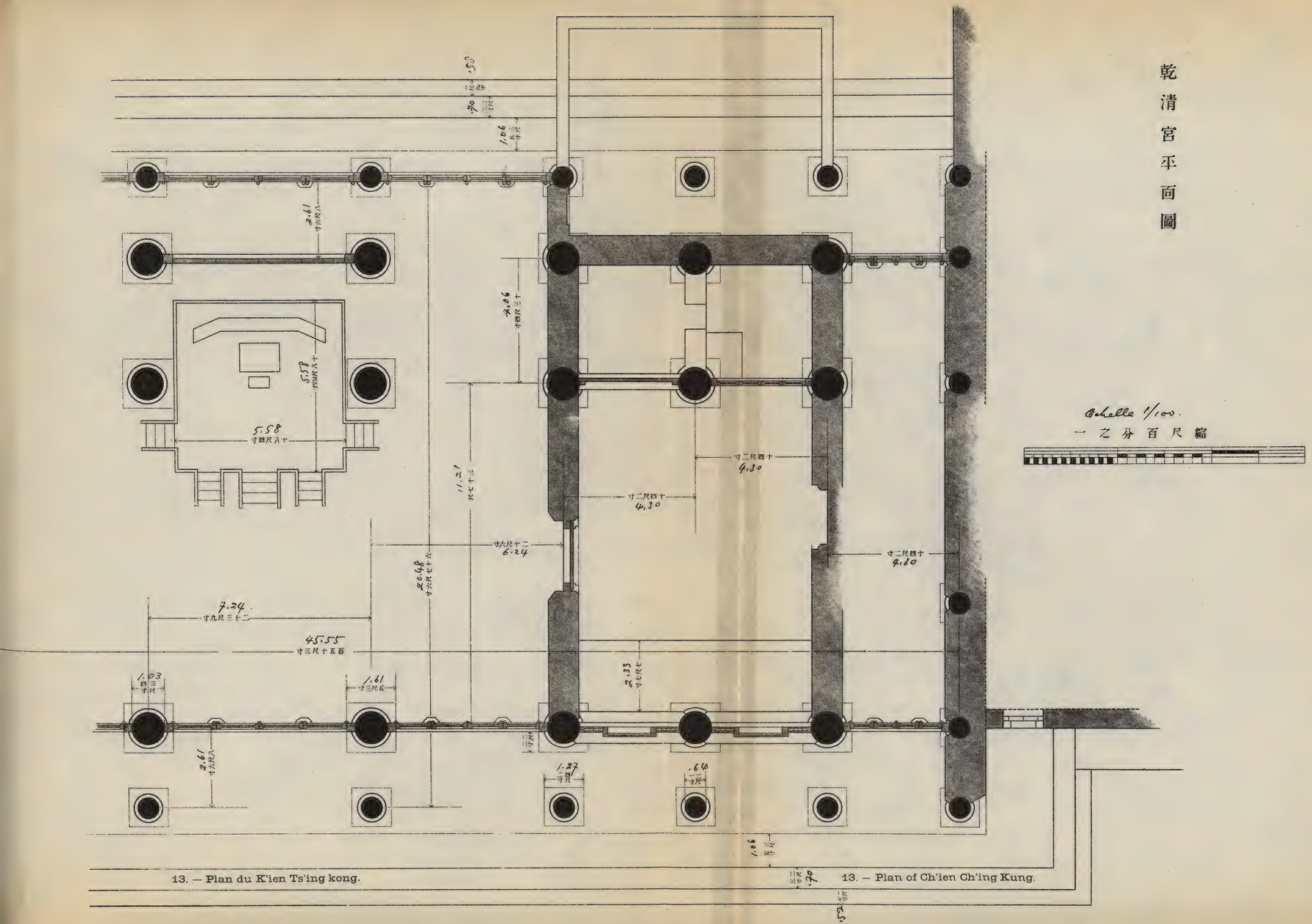
乾清門明細圖



12. — K'ien Ts'ing men ; coupe et détails de la toiture.

12. — Ch'ien Ch'ing Mên ; cross section and details of the roof construction.

乾清宮平面圖

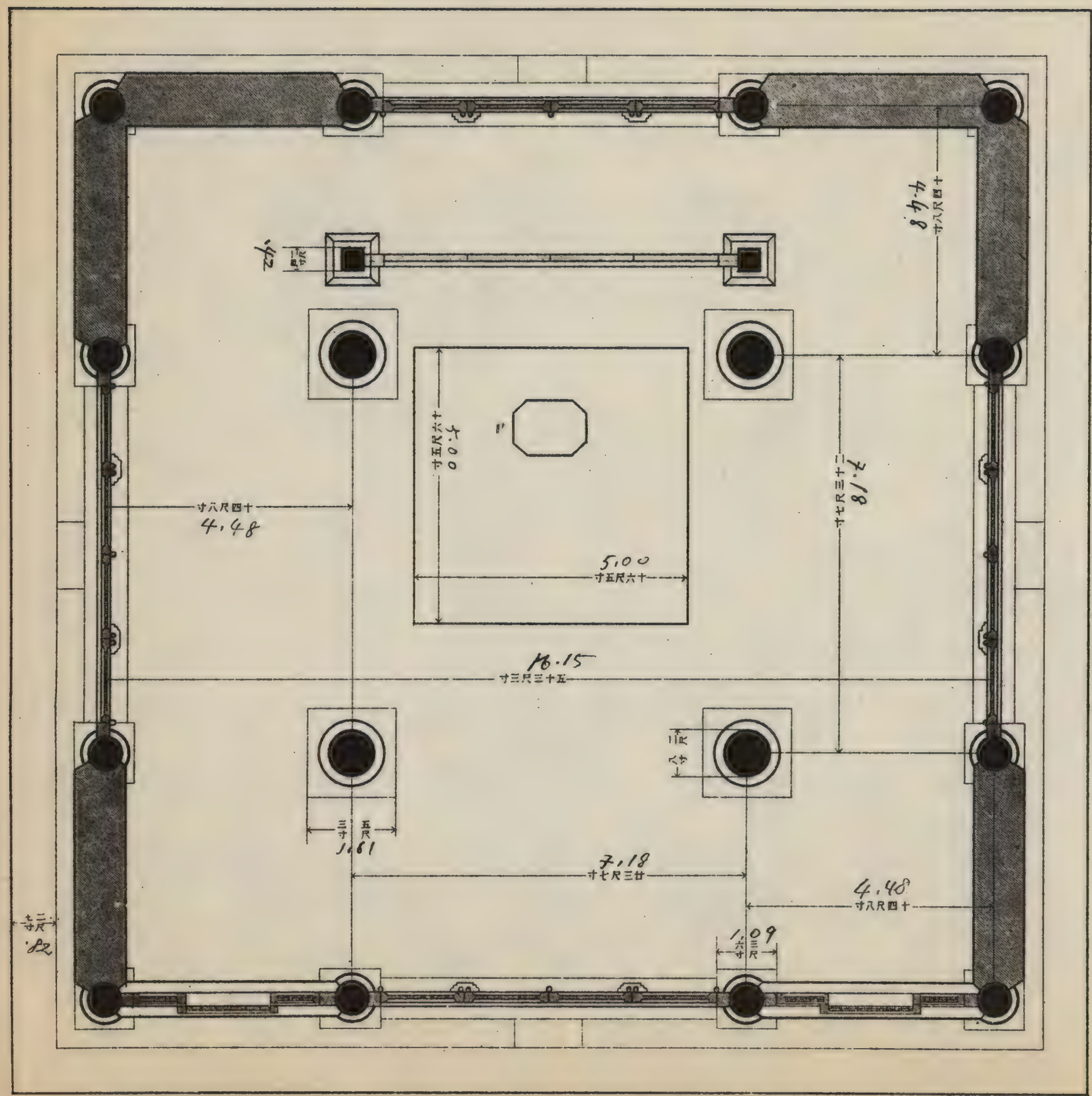


13. — Plan du K'ien Ts'ing kong.

13. — Plan of Ch'ien Ch'ing Kung.

交泰殿平面圖 縮尺百分之一

Echelle 1/100.



14. — Plan du Kiao T'ai tien.

14. — Plan of Chiao T'ai Tien.

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